

Science-Fiction
TV PREVIEW pg. 7

FANTASTIC COLOR PHOTOS!

STARLOG

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NUMBER 8
September



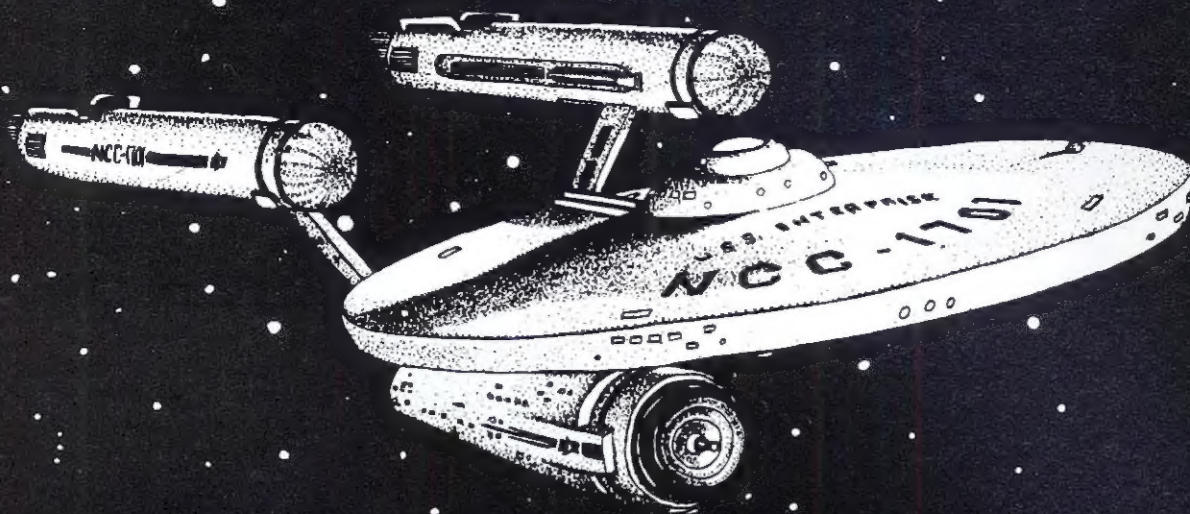
SPECIAL EFFECTS—Part III

MODEL ANIMATION

Behind-the-Scenes
with Ray Harryhausen and
Other Tabletop Gods

THE FLY

1,000 TICKETS TO SPACE
Interview: HARLAN ELLISON
SATURDAY MORNING TV
CHASING HALLEY'S COMET
STAR WARS



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Why can't you buy TREK on a newsstand? Because we are a high-quality magazine which is not aimed at a mass audience. TREK is aimed at one type of reader only: The true Star Trek fan and collector.

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About the Cover: Gene Warren's Excelsior
Animated Moving Pictures studio produces
all of the animated sequences for TV's *Land
of the Lost*. Here, Harry Walton, chief
cameraman and animator, positions a model
dinosaur for the next frame in an action
sequence. For all of the "ins" and "outs" of
tabletop animation see Special Effects: Part
III, starting on page 50.

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FROM THE BRIDGE

As I was leaving the theater after my first screening of *Star Wars*, I heard two people arguing about the scientific accuracy of some of the film's dialogue. Someone walking up the next aisle also heard and shouted across the room, "SO WHAT!!!"

He was right.

So was everyone in the audience who gasped and hissed when Darth Vader first appeared, a looming figure stepping ominously through a smoke-filled doorway. So was everyone who cheered with delight when Han Solo propelled his customized starship into faster-than-light speed to escape the Imperial troops. So was everyone who sat paralyzed during the end titles, tears rolling down their cheeks, so thrilled with John Williams' magnificent music and with the adventure they had just lived through that they wished it would never end.

Star Wars is a supreme example of what can happen when a creator has a vision and, by some miracle, is permitted to carry through and build his vision into a true work of art.

In this case, the man with the vision was George Lucas. He has given us a film of uncompromising integrity with a spirit so innocent and positive as to be almost as alien in today's culture as the creatures in the cantina sequence. I have no idea what behind-the-scenes battles Lucas fought in order to achieve this result, but I, and every other person who has been thrilled by *Star Wars*, owe this man a profound "thank you."

Lucas really didn't have the "track record" Hollywood studios usually demand before they turn over nine-and-a-half million dollars, but somebody powerful up there at 20th Century-Fox likes us and has the brains to evaluate a vision along with the guts to give the creator a free hand.

Between the power and the vision we were treated to a rare piece of inspiration that hits us like pure oxygen. It doesn't make us want to battle the Death Star, but it *does* make us anticipate battles that we *can* fight, and it gives us the spiritual fuel we need for preparing. George Lucas has presented us with a dramatization of the spirit he has proved he possesses.

Our world desperately needs exciting challenging visions in order to help us see beyond the dull details of everyday life—to see dullness for *what it is* rather than expecting it to be *all there is*. The more we expect from life, the more we demand of our lives, and the more battles we are eager to fight in order to achieve our greatest ambitions. A culture that does not dream of the stars is doomed to stagnation.

Many a young life will be changed forever by the inspiration that *Star Wars* engenders, and consequently, so will the world.

Kerry O'Quinn/Editor-in-Chief, 1977

There are moments in our lives when we seem to see beyond the usual. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom. If one could but recall his vision by some sort of sign. It was in this hope that the arts were invented. Sign-posts on the way to what may be. Sign-posts toward greater knowledge.

Robert Henri/New York artist, 1926

SPFX

Thank you for the article entitled "Special Effects—Part I" that was written by David Hutchison for the June issue of STARLOG. It was so fascinating that I read it to my husband, who is blind. He even stopped working on his FM tuner to listen.

Sue Robinson
Bowling Green, Kentucky

At first David Hutchison's article on miniatures seemed old hat until I realized that while I've been interested in Special Effects for years and am quite familiar with them, a good number of your readers may not be. From that perspective the article is quite good and informative; one of the best on the subject of miniatures.

Buzz Dixon
Ft. Huachuca, Arizona

David Hutchison's Special Effects in No. 6 was excellent. In his future articles I hope he will explain how the special effects for such movies as *The Incredible Shrinking Man* and 2001: *A Space Odyssey* were made.

Adam Tuchman
Providence, Rhode Island

Dave says that by the time the FX series is completed, you will be able to tell us how those movies were made.



FANTASTIC ERROR

... In STARLOG No. 6, on page 28, Katie Saylor (Liana) is mentioned in the photo (caption) from the show's second episode, "Atlantium." If memory serves me correctly, it's not Miss Saylor in the photo but Mary Ann Mobley, who also appeared in that episode. Right?

Jim Saldana
Joliet, Illinois
Right.

BEWARE OF RIPOFFS

... I would like to warn your readers of a company known as Star Fleet Research, Inc. This company was at the Boston Star Trek Convention in April 1976, selling working phasers at \$75.00 each. After complaining to the Better Business Bureau and the company itself I received a letter from the company stating that because of a manufacturing problem I would have to wait an additional 18 weeks. I had already waited FIVE MONTHS!!! It has now been one year since I sent in my \$75.00.

Mark E. Hogan
Nahant, MA

Before spending that much money you would do well to check with the local Better Business Bureau to be sure there are no complaints pending against the company. Ripoff dealers are as plentiful in the science fiction world as Tribbles are on the Enterprise, but don't get

turned off to the honest, high quality dealers who are building a long-range business. Along those lines, STARLOG cannot be legally responsible for our advertisers, however, we make every effort to assure their reliability and integrity. If any reader ever has any problem with one of our advertisers, we would appreciate hearing from you at once. In a sense, we try to stand behind everything in our magazine, ads included, so that STARLOG readers can order products with complete confidence.

X-M SOUNDTRACK

... I would appreciate your keeping in touch with me and letting me know the progress of the soundtrack to *Rocketship X-M*. If you are taking advance orders, I'll take two copies!!

Alex Van Schuylen
Burbank, California

In STARLOG No. 7 we mentioned that this issue would contain an announcement about the soundtrack score of *X-M* (by the great American composer Ferde Grofe). Unfortunately, other projects have delayed production of what we plan as the first of many STARLOG records of interest to science-fiction fans. Please, no advance orders... All the details will be announced in the next issue. (Promise.)

TAKEI RAN; SULU BANNED

... I'm sure you will receive many letters pointing out an error in your list of the animated *Star Trek* episodes (STARLOG No. 6), namely that the episode "Beyond the Farthest Star" was first aired on Sept. 8, 1973—not Dec. 22, 1973. Since your information came from *The Star Trek Concordance*, the goof really isn't yours. There is an interesting explanation for the error. In September 1973, when the animated *Star Trek* debuted, George Takei, who of course played Mr. Sulu, was running for political office in Los Angeles. Mr. Takei's opponents complained that his appearance in reruns of the live-action *Star Trek* on KCOP-TV were in violation of the Equal Time rule. To avoid having to give equal time to every other candidate, KCOP yanked every episode featuring Mr. Sulu off their schedule until after the election. Since the initial animated episode "Beyond the Farthest Star" featured Sulu, it could not be run... So the first air date in Los Angeles for "Beyond..." was the date of the first rerun for the rest of the country: December 22, 1973.

Jim Lawson
San Diego, California

SAVING SPACE

I would like to make an official announcement about the condition of *Space: 1999*. Gerry Anderson has told me that there is no personal argument between himself and ITC but it does seem to be all washed-up between them. But ITC is not the only hope for the continuing of 1999. One possibility is ABC's Patric Plevan who is on their programming staff and is interested in buying the rights from ITC and continuing the series. If we are to save 1999 we must all make contributions like writing letters, contacting other fans, and spreading information around. We would appreciate it if you could send your comments, questions, and hopeful suggestions (and return address) with an SASE to Michael Cruthers, P.O. Box 328, Somerset, California,

95604. We would also like to have any information on groups similar to ours.

Michael Cruthers
Somerset, California



CUKBSIDE DISPLAY

... I love your mag, but you didn't even mention my name as the owner of the van that your photographer got a picture of at Space Con-3 (STARLOG No. 6, Log Entries).

Douglas L. Nelson
Livermore, CA

Actually, there are quite a few more things we did not mention from that convention. There's always more happening at a con than we have room for in STARLOG, but thanks for identifying yourself.

A PROFESSIONAL OPINION

Please settle an argument that our science fiction club had at a couple of our meetings. We (or should I say "I") need a professional opinion. Some members say that the ABC-TV movie, *Boy in a Plastic Bubble*, was a science-fiction film, others say it wasn't. Please help settle this.

Robert Bryanston
Dallas, Texas

It all depends, of course, on how you define "science fiction." When Hugo Gernsback coined the term in the thirties, he had a very strict definition for it: a story that dealt with some aspect of hard science and an extrapolation of that scientific investigation into a new, unusual, or future situation. This is what we today would call a "hardware" story. More recently, many SF authors have tried to broaden the scope of SF by redefining it as "speculative fiction." Bearing all of this in mind, we would have to say that the initial, operative situation of a person forever separated from his natural environment by a plastic, life-supporting barrier and the ramifications of living in this anti-human condition, clearly fits most definitions of science fiction. However, that particular show did not develop the inherent SF setting within which it functioned. Therefore, we have concluded that *Boy in a Plastic Bubble* is a love story that takes place within an undeveloped SF framework. (Whew!)

ADDRESS GUIDE OMISSIONS?

... In the (STARLOG No. 6) Science-Fiction Address Guide an omission was made of the recently released *Demon Seed*.

Allan Fix
Minneapolis, Minnesota

I recognize the fact that you have probably been deluged by letters from SF fans from all over the country pointing out films missed by

your STARLOG No. 6 compilation of science-fiction films. But out of love of SF, I've decided to throw in my two cents worth: you overlooked *Demon Seed* and *Embryo*. It is for STARLOG, as Mr. Spock would say, "most illogical."

Bruce Banner
Odessa, Texas

No, we have not been deluged by letters, because we never published a "compilation of science-fiction films." If you will go back and look at No. 6 again, page 35, you will see that the listing is for the "STARLOG Science Fiction Address Guide." In the blurb directly underneath the title, it states "Although this is by no means an exhaustive catalog of all SF films, it is invaluable as a permanent reference guide to the major studios and their current addresses." The only "illogic" that we can find here is in not believing what we wrote.

CENSORSHIP

... I am a born-again Christian, and was incensed as any other *Star Trek* fan to learn that a Christian station would censor *Trek* in the mistaken belief that anyone might take its occasional forays into possession and witchcraft seriously. You neglected to mention, however, that the same U.S. Constitution that guarantees you freedom of the press also guarantees these people the right to show (or not show) whatever they please on their own television station.

Jean Peacock
San Diego, California

FANTASTIC JOURNEY

I saw the issue of STARLOG that had the list of addresses where fans could write for information about different SF shows. But by the time I got to the store again, that issue was gone. Could you please re-print the address for *The Fantastic Journey*?

Donna Martin
West Springfield, Massachusetts

... The cancellation of an excellent show like *Fantastic Journey* is a tragedy which does not reflect on the show itself, but on the way the system works.

Fred Patrick
Bayshore, New York

The mailing address for NBC is 30 Rockefeller Plaza, New York, New York, 10020. *Fantastic Journey* may be gone, but it is not forgotten. The next issue of STARLOG will feature an exclusive interview with Jared Martin, who portrayed Varian, the future-man on *F.J.*

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication in future Communications. Write:

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475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES



Photo: © Paramount

DANFORTH RESIGNS

According to SFX ace Jim Danforth, the producers of *King Kong* have intentionally misled such leading critics as "Charles Champlin, Arthur Knight, Richard Shickel, and others," into believing that the film's massive gorilla was enacted by a forty-foot tall robot. In fact, talented young make-up artist Rick Baker designed a Kong suit and

portrayed the beast throughout most of the film. The only screen appearance of De Laurentiis' lauded mechanical ape is during the production's stadium sequence. Perhaps some of us could disregard this hype, but Oscar-winning special effects ace Jim Danforth (*Outer Limits*, *Seven Faces of Dr. Lao*, *When Dinosaurs Ruled the Earth*), took deeper action. A week after the academy of Motion Picture Arts and Sciences announced that they were presenting *King Kong* a Special Achievement Award for visual effects, Jim submitted his resignation to the organization. In an interview published in Frederick Clarke's *Cinefantastique* magazine, Jim elaborated: "I wrote a letter to the Academy's Board of Governors to explain to them why I felt their actions were not justified. I went to great lengths to point out that Rick Baker was not in any way in my opinion to be considered a 'special visual effect.' No more than Bert Lahr could be considered a special effect when he played the Cowardly Lion in *The Wizard of Oz* . . . It was proposed that Rick Baker be qualified for a special Board of Governors' award for make-up which they've given in the past to films like *Seven Faces of Dr. Lao* and *Planet of the Apes*. Bill Taylor, one of the Effects Committee members, actually wrote a formal letter to the Board of Governors to officially propose that Baker get such an award and they turned it down." Dino De Laurentiis had also pressured the Academy. "I have first-hand knowledge," continued Danforth, "that someone at the Dino de Laurentiis organization did send a letter to the Board of Governors after the Effects Committee had voted not to give them the award, saying in effect 'Aw c'mon, folks, let's reconsider this.' That is an absolute fact."

FOUR NEBULAS AWARDED

The 1977 Nebula Awards were presented by the Science-Fiction Writers of America (SFWA) on April 30 with the ubiquitous Isaac Asimov as toastmaster. The Nebula Awards were presented in four literary categories: for Best Short Story, Charles L. Grant's "A Crowd of Shadows;" Best Novelette, "Bicentennial Man" by Isaac Asimov; Best Novella, "Houston, Houston, Do You Read" by James

Tiptree, Jr.; and Best Novel, Frederik Pohl's "Man Plus." There was no award made for the fifth category, Best Dramatic Presentation. Nominated for that award were: "Harlan!" an Alternate World Recording with Harlan Ellison; *The Man Who Fell To Earth*, produced by Cinema 5; and *Logan's Run*, screenplay by David Zelag Goodman. The SFWA, in contrast with, for example, the Mystery Writers' Guild, has no award for best screenplay or best teleplay.

ANOTHER FX-MAN GOES UNCREDITED

Gene Warren, one of Hollywood's top veteran special FX artists, has been tallying up a number of prestigious credits for his studio—in particular, his work on NBC's *Man From Atlantis*. Mr. Warren is responsible for the remarkable underwater submarine sequences—remarkable since most of the shots are filmed "dry" with water effects optically superimposed. The submarine, well-conceived as an underwater research vehicle, is a model built to 1/2-inch scale, 32 inches long, and took three weeks to build. On the screen the sub appears to be a very realistic 70 feet long. Some of Mr. Warren's earlier credits read like the honor roll of SF-Fantasy with such films as *The Time Machine*,



Photo: © 1975 Excelsior Animated Moving Pictures

The Wonderful World of the Brothers Grimm, and the highly regarded *Outer Limits*. Gene's work in current feature films is represented by Paramount's *Black Sunday*. The thrilling action climax of the film is being billed as "one of film's greatest engineering feats," but the man largely responsible for its effectiveness is Gene Warren. However, for reasons known only to Paramount, he is

uncredited for his SP-FX work. Mr. Warren combined live-action footage filmed at two different Orange Bowl games with specially staged grid action and 71,000 extras with his own model work to achieve the effect of the Good Year Blimp descending into the midst of the Superbowl game. For a look at some of his work on TV's *Land of the Lost* see STARLOG SP-FX article on page 50 of this issue.



NETWORK SF FOR THE NEW SEASON

Last season could not be called a good one for science fiction TV by any stretch of the imagination. New shows fell by the wayside with sickening regularity and several established shows had their troubles as well. Gone forever are the short-lived *Fantastic Journey* and *Tales of the Unexpected*. *Space:1999* also got lost in the video shuffle although its re-runs are expected to continue locally via syndication. For a while, it looked like the *\$6 Million Man* would be the only SF survivor of the ratings war. There now is hope, however, that the 77-78 season will be something of a banner year for science fiction on the tube.

Starting this fall, the three networks will be presenting such hour-long fare as *The \$6 Million Man*, *Man From Atlantis*, *Logan's Run*, *Wonder Woman* and *The Bionic Woman*. The fact that *The Bionic Woman* made the schedule at all is considered a minor miracle in the TV industry. There was an uneasy week earlier this spring when it was learned that ABC had cancelled the bionic lass. It was a move that startled everyone, including the show's hundreds of thousands of fans.

A spokesman at ABC bantered with STARLOG: "They're saying that Lindsay's batteries just ran down. Her ratings aren't what they used to be." True, but *Bionic's* ratings were still good enough to keep it in the top twenty. "That's not enough to satisfy ABC now," the exec went on. "Now that we're the number one network. She was barely pulling a 35 share of the audience. I'll tell you, though, one of the other networks would be crazy not to pick her up. A 35 share would be terrific for, let's say, CBS." Much to everyone's relief, one week after being dumped by ABC, *The Bionic Woman* was snared by NBC. The network that scuttled *Star Trek* for insufficient ratings was finally making a commitment to science fiction; not only via the already popular *Bionic Woman* but with the considerably riskier *Man From Atlantis*. NBC put *Man From Atlantis* through the same rigorous testing procedure that ABC once inflicted on *The \$6 Million Man*. Before buying the finished series on a regular basis, the network ordered three made-for-TV movies; each serving as a pilot film, of sorts. The first film garnered a 46 share of the audience and NBC was sold.

And talk about extended trial runs! The producers of *Wonder Woman* had to bite their nails through a series of movie-length specials and hour-long episodes used to plug gaps in the ABC schedule for 76-77, only to be told later that ABC didn't really want the show around this fall. Luckily, CBS did and Friday night this fall will be SF night on that network, beginning with *Wonder Woman* at 8:00 and followed by *Logan's Run* at 9:00. *Logan* was bought by the network before a single pilot episode was aired. This serialized version of the feature film is produced by Ivan

Goff and Ben Roberts (who brought the world *Mannix*) and stars Gregory Harrison, Heather Menzies, Donald Moffat and Randy Powell.

The network trade-offs of SF shows will affect the futures of *The \$6 Million Man* and *The Bionic Woman* in a rather strange way. Since *The Bionic Woman* is now on a rival network, Steve and Jaime will henceforth be permanently separated, never to guest on each other's shows. As for Oscar Goldman (Richard Anderson)—in an unprecedented move, the networks have announced that he will still be appearing on both shows.

Miraculously enough, none of the forthcoming science-fiction series will be competing directly with each other. *The Man From Atlantis*, Tuesday at 8:00, will be making waves opposite the popular *Happy Days-Laverne and Shirley* combo and the new CBS drama, *The Fitzpatricks*. *Wonder Woman's* competition will be *Donny and Marie* and the pairing of the revamped *Sanford Arms* (*Sanford and Son* minus Sanford and son) and the rejuvenated *Chico and the Man*.

The Bionic Woman will replace *Emergency* (which will show up as an occasional movie special) on Saturday at 8:00, opposite *Fish and Operation Petticoat* (a submarine sitcom) on ABC, and *Bob Newhart and We've Got Each Other* on CBS. The *\$6 Million Man* will be bucking laughter on Sundays at 8:00, combating *Rhoda* and *On Our Own* on CBS and *CPO Sharkey* and *Off the Wall* on NBC.

For all practical purposes, comedy will be the enemy next season. According to ABC exec Fred Silverman, drama, adventure, documentary, crime and SF must make way for the higher rated comedy realm. He's betting his network's supremacy on it. With the few exceptions of *Starsky and Hutch*, *Baretta* and *Charlie's Angels*, practically every ABC show this fall will be a comedy.

One encouraging sign for the new season is the inclusion of several SF "specials" in the 77-78 lineup. NBC is working on a full-length animated version of *The Hobbit*, and mini-series of Huxley's *Brave New World* and Bradbury's *Martian Chronicles* are being planned as well. 1984 will also make an appearance as a special TV-movie and *Stranger In a Strange Land* is actively being considered a possible candidate for TV production. And, in case there are any gaps to be filled in the fall schedule, ABC still has *Future Cop* in the wings and NBC has *Quark* ready. Created by the people who brought the world *Get Smart*, *Quark* is a comedy concerning the exploits of an outerspace sanitation man (Richard Benjamin) who zips through the galaxy in his scow ala Kirk in the *Enterprise*.

No matter what the final outcome, the Fall 77 line-up has more science-fiction shows at the starting gate than ever before. And that's the most hopeful sign of all.



NEW FRAZETTA COLLECTION

Bantam Books has published *Frank Frazetta, Book Two*, a large format, paperback collection of 35 full-color and 8 pen-and-ink illustrations. Edited and with an introduction by Betty Ballantine, the edition sells for \$7.95. Included in the collection are reproductions of the paintings used in the 1977 Frank Frazetta Calendar; several color illustrations for Edgar Rice Burroughs' *John Carter of Mars* and *Carson of Venus* series; *Tarzan, Lord of the Rings*, and *Conan*. This edition comes two years after Bantam published *The Fantastic Art of Frank Frazetta, I*—which has become the largest seller in their artbook line, with over 200,000 copies in print. Frazetta, one of the giants of the fantasy-art world, started his career doing comic strips and books in the 1950s. Frazetta says that he turned "pro" at the age of 16, after entering a painting in a scholastic art competition and getting disqualified on the grounds that "I must have had professional help with it." The 48-year-old artist works from his home in East Stroudsburg, Pa., conceiving and executing his paintings without benefit of either models or photographs. Frazetta explains, "I just pretend I'm there; that the character is coming right at me."



MILLENNIUM: FACT OR FICTION?

Ben Bova's *Millennium*, published by Del Rey Books, is an SF thriller filled with political intrigue in the year 1999. With Earth on the brink of nuclear annihilation, Russian and American lunar colonists must join forces against their home planet (Earth) in a desperate attempt to save man from himself. Originally written in the early 1950's, Ben Bova accurately predicted the space race between the U.S. and Russia. It was suppressed by publishers at that time, who feared an unfavorable reaction from the late Senator Joseph McCarthy. In the 1960's, Bova worked with scientists at a research laboratory in Massachusetts where the fundamental breakthroughs that produced high-powered lasers were made. This updated version of *Millennium* makes use of Mr. Bova's varied technical background and shows



how laser weaponry employed in a space defense effort may affect world politics.

MASTERS OF MACABRE

Terror, the state of violent dread, is the theme and substance of Vic Ghidalia's anthology *Feast of Fear* from Manor Books (\$1.25). Combining science fiction with the macabre, Mr. Ghidalia's new offering once more boasts the work of the giants in the genre of gooseflesh: Robert E. Howard, H.P. Lovecraft, August Derleth, Fritz Leiber, Robert Bloch, Henry Kuttner, Cornell Woolrich and F. Marion Crawford. Robert E. Howard is represented with the major premiere appearance of "The Cobra in the Dream" in which John Murken crosses the line from reality into nightmare and discovers to his horror that there is no turning back. Fritz Leiber explores the domain of a mad scientist who brings back a grisly Thing from the tomb to inflict its fearsome will in "The Dead Man." A story set forth by H.P. Lovecraft and developed by August Derleth as "The Dark Brotherhood" unravels the sinister motive of a strange cult who walk the streets of Providence by night in the guise of Edgar Allen Poe. From the avenues of Providence, Cornell Woolrich guides us through the byways of New Orleans where his "Music from the Dark" leads to the curse of slow death for a jazz musician. A honeymooning couple lost in a storm in Henry Kuttner's "Masquerade" seeks refuge in what appears to be a deserted lunatic asylum—which is neither deserted nor a lunatic asylum, but far more terrifying. What grim secret draws the poet to the beautiful figure in Robert Bloch's "Waxworks?"

"SAVE SPACE: 1999" CAMPAIGN TRIGGERS UNEXPECTED RESULTS, SAYS GERRY ANDERSON

Television producer Gerry Anderson recently spent an afternoon in his studio office outside London, chatting with STARLOG about his career in science fiction, his plans for the future and the era of *Space: 1999*, for the upcoming special STARLOG Fall TV issue. During the course of the interview, Anderson spoke glowingly of the efforts of certain STARLOG readers who have participated in the "Save *Space: 1999*" campaign. "The fans wrote to ABC television," Anderson revealed. "They then wrote to me saying that they had received a sympathetic hearing from the network. ABC, in turn, contacted me. It would be

fitting to say that, as a result of the fans' endeavors, I am now in constant touch with ABC-TV. That is the power of STARLOG." Anderson added a few words of helpful advice for his stalwart supporters. "There's a great deal of energy being spent by fans writing to me, to their local stations and to ITC. Their campaign seems to be somewhat fragmented. I believe it will be extremely difficult to get *Space: 1999* going again because I simply do not own the rights. But if the American fans want a NEW science fiction show . . . and I'm not suggesting any protest . . . I think that by sending their letters to the American networks (ABC, NBC, CBS) they can certainly prove that there is a need for such shows." The complete interview with Gerry Anderson, including his views of *Space:1999*, *Thunderbirds* and *Supercar*, will appear in the next issue of STARLOG.

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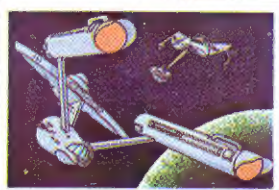
The principal crew members of the ENTERPRISE pose for a "family portrait" photographed by Mr. Spock. ST-1A

The ENTERPRISE escapes the fiery effects of exploding planet. ST-4



Spock questions Aleek-Om, an Aurelian, before the Guardian of Forever. (A very rare scene from Yesteryear) ST-5

The ENTERPRISE engages a Klingon ship in battle. ST-8



A gigantic red Sursnake is captured in nets by the Aquans. Beautiful underwater, innerspace scene. (The Ambergris Element) ST-9

Spock, as a boy, atop I'Chaya, his pet Sehlat, fighting a Vulcan mountain lion. (From Yesteryear, the most popular animated episode) ST-12



The Time Trap. Every ship is represented in this graveyard of lost ships. The ENTERPRISE is also there, struggling to get out. ST-14

A very rare angle of the ENTERPRISE as the Aqua Shuttle blasts from its stern. ST-15



A huge derelict space ship, pod like, surrounds the ENTERPRISE as it drifts through a special passage. (From Beyond the Farthest Star) ST-16

The ENTERPRISE is attacked by Kukulkan's ship, which has taken on the image of a gigantic Aztec serpent. ST-20



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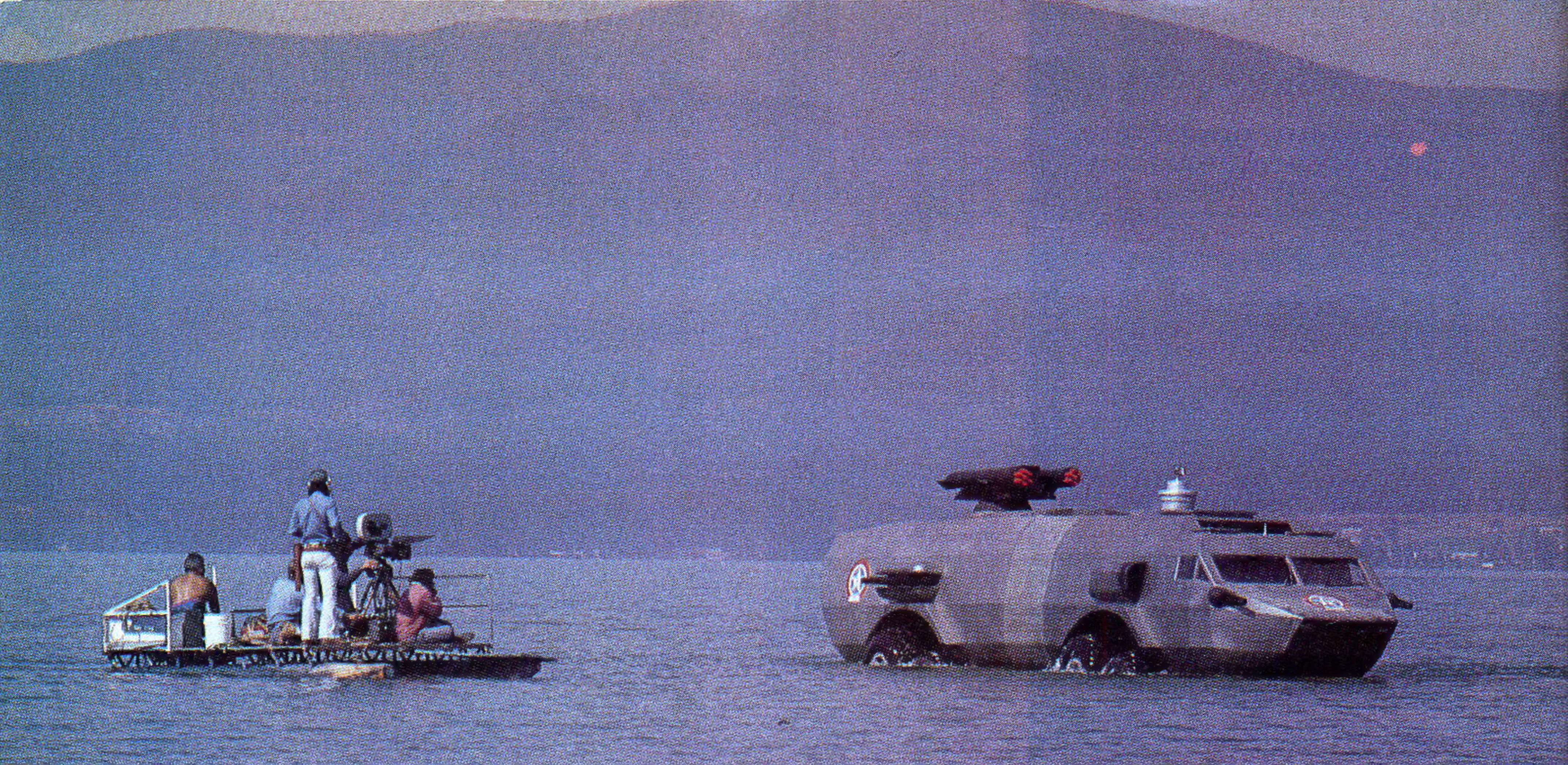
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SURPRISE SCENE-STEALER IN SURVIVAL RUN

According to the latest information from Twentieth Century-Fox, *Survival Run* (originally *Damnation Alley*) will definitely be released in December of this year. Last issue's Log Entries (page 10) featured a plot synopsis of the film plus information on the stars. It has become apparent, however, that one of the big stars of the movie was pictured but not mentioned. The scene-stealing star in question is not a person but a specially constructed masterpiece of futuristic vehicular design called *The Land Master*. Perhaps the largest functioning vehicle built specifically for use in a motion picture, *The Land Master* was designed by Academy Award-winning production designer Preston Ames and Dean Jeffries of Jeffries

Automotive Styling. It weighs 21,800 pounds; it's 35 feet long and over 12 feet tall. It is powered by a 391 Ford Truck Industrial Engine with special components and has front and rear drive. The vehicle's 12 wheels, in 4 triangle-shaped clusters of 3 wheels each, make it capable of traversing the most difficult of terrains. The wheels are gear-driven by 7 gears, using a star-gear design. One of the most unusual and spectacular features of *The Land Master* is its jointed steering mechanism. Divided into a front and rear unit, it turns from its midsection using two hydraulic cylinders. More specifically, when it rounds a corner it does so almost in the shape of an "L." On uneven ground, the two units roll and twist independently. This incredible vehicle performed like a true star. It covered desert and mountain territory with ease and even floated on a lake in Montana.

Photo: © 1977 20th Century-Fox



SPECTRE LIVES UP TO EXPECTATIONS

Complete with Druid ruins, witches, demons, assorted succubi, arcane spells, mystic seals and black magic, Gene Roddenberry's *Spectre* premiered on NBC on Saturday, May 21. Robert Culp and Gig Young were excellent as a modern American version of that classic team of criminologists, Sherlock Holmes and Dr. Watson. Culp portrayed William Sebastian, who differs from Holmes in that his specialty is crimes that deal with the occult. Gig Young was thoroughly convincing as Dr. "Ham" Hamilton, Sebastian's partner and companion. In the interim since their last adventure, Ham, it seems had become an alcoholic. Sebastian's housekeeper, (Majel Barrett) remedied that situation within moments after the doctor stepped into the house. She cut a lock from his hair and proceeded to cast a spell on him; Ham can no longer drink alcoholic beverages. The production was filled with small, clever touches like that, as well as its share of grand surprises. The plot revolved around the accidental release of an ancient demon—Asmodeus, the Prince of Lechery—and its possession of the occupants of Cyon House, in London. Although Sebastian manages to defeat the demon, he is not completely vanquished. This leaves the door open for a possible series with Asmodeus in the role of arch-villain, similar to the role Dr. Moriarity played in the adventures of

(Continued from page 12)

Photo: NBC

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Sherlock Holmes. And there is talk afoot about *Spectre* being picked up for a prime-time series: we'll know more about that in the fall. The only disappointment in the show was the fact that American audiences only got to see the

edited-down version. *Spectre* is being released as a full feature movie outside of the United States. Perhaps some pressure on the network from Gene's fans will work to bring about an unedited showing here.

HUMANIMALS™ STAR IN *DR. MOREAU*

Currently showing throughout the country is AIP's latest extravaganza, *The Island of Dr. Moreau*, adapted from the classic novel by H.G. Wells. Although this Gothic horror tale takes place in 1911, Moreau's investigations have the timeliness of today's banner headlines. The good doctor is involved in DNA experimentation, trying to "isolate the chromosomes which determine the shape of all living things." His work leads to the transformation of jungle animals into quasi-humans, called humanimals™. The task of creating these realistic half-men was accomplished by the award-winning team of John Chambers and Dan Striepeke, best-known for their work on the *Planet of the Apes* movies. That they succeeded in accomplishing the desired state of realism was evidenced by the fact that the actors—in make-up—had to be introduced to the *real* animals in easy stages. The animals were accustomed to working with humans or other animals but were more than a bit skittish about working with these strange admixtures of the two. The well-trained animal actors used in the film are from the Enchanted Village in Buena Park, California, owned and operated by Ralph and Toni Helfer. (Many of them starred on the TV series *Daktari*, which was actually written about Ralph Helfer, who is also a world-famous animal behaviorist.) All of the film's stars went down to the Enchanted Village so that they could learn to work safely with the animals. The actors who portray the humanimals™—all top Hollywood stuntmen—found that they practically had to live with the real animal species they represented in order to accurately portray them on the screen. The jungle cats and other exotic animals were transported from California to St. Croix (where the movie was filmed) by trailer and boat at a total cost of \$70,000. AIP will follow this jungle drama with an insect horror flick, *Empire of the Ants*. Also adapted from an H.G. Wells story, *Ants* is slated for a late-summer release.

CAST

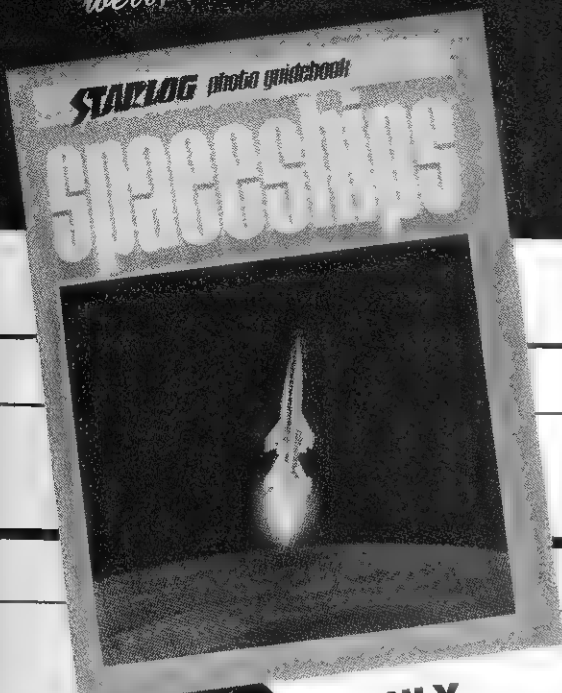
Dr. Moreau BURT LANCASTER
Braddock MICHAEL YORK
Montgomery NIGEL DAVENPORT
Maria BARBARA CARRERA
Sayer of the Law RICHARD BASEHART
M'Ling NICK CRAVAT
Boorman JOHN L.
Bullman BOB OZMAN
Hyenaman FUMIO DEMURA
Lionman GARY BAXLEY
Tigerman JOHN GILLESPIE
Bearman DAVID CASS

CREDITS

Executive Producers SAMUEL Z. ARKOFF
and SANDY HOWARD
Producers JOHN TEMPLE-SMITH and SKIP
STELOFF
Director DON TAYLOR
Screenplay by JOHN HERMAN SHANER
and AL RAMRUS
Based on the Novel by H.G. WELLS
Music by LAURENCE ROSENTHAL
Production Designer PHILLIP JEFFERIES
Editor MARION ROTHMAN
Wardrobe Designer RICHARD LA MOTTE
Make-up Supervisors JOHN CHAMBERS
and DON STRIEPEKE
Make-up Artists ED BUTTERWORTH and
WALTER SCHENCK
Animal Supervisor RALPH HELFER

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Logan and Jessica encounter a city run by robots. They have preserved the long-dead remains of their masters.

LOGAN PILOT MAY SURPRISE

The eagerly-awaited *Logan's Run* pilot episode which will air on CBS this fall may surprise and confuse devotees of the film. Scriptwriters William F. Nolan and Saul David have backed up the action to recap the situation—and changed the last half of the movie. The biggest difference is that the inhabitants of the Dome City no longer have “life-clocks” on the palms of their hands; the concept has been abandoned. (Perhaps because the rest of the series is to take place outside of the City, thus making the life-clocks irrelevant.) This, of course, means that the entire sequence of events that originally caused Logan to run has been drastically altered. He is shown to be the only Sandman with scruples. He questions

Francis about why runners have to be *terminated* and whether or not *renewal* is just a lie as they witness a group at the ritual of Carousel. (Stock footage from the film is used here to good advantage.) In a simplified (and expurgated) version of their original encounter, Logan meets Jessica as she is attempting to help a runner. She knows who he is, which takes him by surprise. She quickly presses her advantage and explains to him about Sanctuary and the cruel lie behind *renewal*. But another Sandman arrives and terminates the runner; he in turn is zapped by Logan. Since this means that he will now be hunted by the other Sandmen, Logan decides to go with Jessica and search for Sanctuary. Jessica uses her Ankh to open a door to the outside. They leave the City but Francis and several other Sandmen follow them. Their flight takes them to the ruins of Washington, D.C., where they find a hovercraft that is powered by light energy. Logan quickly figures out how to operate it and they travel to the Mountain City. This beautiful enclave is peopled by robots—their human masters and builders are all dead. They escape from this city with the help of Rem, the “Ultimate computer in human form,” just as the pursuing group of Sandmen is captured by the robots. Logan, Jessica and Rem set off in the hovercraft to find Sanctuary and the stage is set for the rest of the series. The only element that really doesn't work is the monomaniacal pursuit of Logan by Francis. The Sandman has found the air breathable, the water fresh, and other cities—other pockets of civilization still functioning. There is no longer a reason to believe the Dome City computers or to try to terminate his former friend. But this is just the pilot episode; we'll have to wait and see how Francis is handled as the series progresses. All in all, *Logan's Run* has the potential to be an exciting, superior science-fiction show. It may surprise those of you who saw the feature film, but we don't think you'll be disappointed.

MEET STARLOGGERS AT CONS

Three members of the STARLOG editorial staff recently appeared at the Creation Con in New York City in a panel session moderated by Jim Burns. The session, titled “The World of STARLOG,” afforded an opportunity for attendees to question the staff, discuss upcoming magazine features,

and generally hear some behind-the-scenes stories about publishing a professional newsstand magazine. STARLOG is flattered and gratified by such requests and will be happy to work out arrangements for conventions held in the New York area—our production schedule permitting. We think this is an unusual convention activity that will add entertainment and information to any program. To work out details (well in advance, please) contact the editor.

WORLDWIDE REPORT ON NEW SF

With most of the movie industry's attention devoted to the new science fiction epics *Close Encounters* and *Star Wars*, a handful of smaller budget SF films are actively being ignored. Such was not the case at the Cannes Film Festival held earlier this summer in France, where distributors from all over the world tried to sell their wares on the global market. Among the hundreds of films offered, either completed or in production, were dozens of science-fiction movies. Here's a smattering of what's to come in the not-too-distant future from the international movie front. From Italy: *Holocaust 2000* (a nuclear power plant disaster featuring Kirk Douglas and Simon Ward), *Yeti* (Bigfoot), *Kong Island*, and *The Crystal Man* with John Phillip Law. From Canada: *Alien Encounter* (with Robert Vaughn and Christopher Lee). From Mexico: *King of Gorillas* (yet another Kong stew). From Germany: *Missile X*. From Japan: *The Legend of Dinosaurs and Monster Birds*. From France: *Vampirella* (to be directed by Gordon Hessler), *Lifespan* (a tale of a prolonged-life culture) and *Torc* (a sword-and-sorcery epic by Paul Morrissey). From Spain: *The Fabulous Journey To The Centre Of The Earth* (with Kevin More). From Hong Kong: *The Rats* (based upon a novel by James Herbert) and *The H-Bomb* (starring

Christopher Mitchum and Olivia Hussey). The United States was represented by a ton of low-budget SF melodramas, including: *The Late Great Planet Earth* (based upon the Hal Lindsey novel), *Cats* (from the producers of this year's *Dogs*), *Martin* (George-Night Of The Living Dead-Romero's next), *Panic* (a city that is poisoned in every ecological way), *Blue Sunshine* (a murder-inducing hallucinogenic drug concocted by the producers of *Squirm*), *Return From Witch Mountain* (Disney's alien kids, led by *Fantastic Journey's* Ike Eisenmann, are back—this time paired with Bette Davis), *Gift From a Red Planet* (with Ralph Meeker), *End Of The World* (starring Christopher Lee), *Mati* (a story of timeless evil directed by and starring Telly Savalas), *The Crater Lake Monster* (there's a dinosaur in the swamp filmed in Fantamation), *The Further Adventures of Flesh Gordon*, *The Meatcleaver Massacre* (a fellow dabbles in the black arts to avenge the title event, hosted by Chris Lee), *The Far Side of Forever*, *The Kingdom of the Spiders* (with William Shatner, and not to be confused with Bert Gordon's *Empire of the Ants*, which is H.G. Wells . . . sort of), *Cathy's Curse* (a semi-*Village of the Damned* set-up), *Rabid* (“One minute they're normal, the next they're rabid!”), *The Devil's Triangle*, and last, and certainly least, *Cinderella 2000*, an X-rated SF spoof with the dubious honor of featuring a character named Rosco the Robot.

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SPIELBERG SPEAKS! *CLOSE ENCOUNTERS* SECRECY BREACHED

Director Steven Spielberg has finally broken his code of silence regarding his forthcoming film, *Close Encounters Of The Third Kind*. Shrouded in secrecy since its inception, *Close Encounters* has remained somewhat of an enigma to the world at large. Its location, sites in Mobile, Ala. and Gillette, Wyoming were closed to the public, security guards gave the heave-ho to any visitor not wearing a designated type of identification badge and all those involved with the movie took a vow of silence—prohibiting them from discussing the film even after production was completed. In a recent interview with the New York Times, Spielberg revealed: "That was *my* idea. I have 350 special effects in the film and I wanted to prevent imitations and exact duplications. I was afraid that someone would try to get a film out like it before mine gets out. And it's a very simple

story—about one man's refusal to be told what not to believe—and I didn't want a lot of pre-publicity with synopses of the plot and how the characters relate to each other." Spielberg refused to detail the special effects used, although he admitted there was an extensive presence of miniatures on the set and the ending was termed "a massive event ending" which lasts for the final half hour of the film. The director revealed that he has wanted to direct a film on UFO's since his childhood, inspired by his father's collection of *Galaxy* science-fiction magazines. When pressed by the reporter as to the plot of his current UFO feature, he would only comment: "It's critical of certain methods the Air Force has used in the past in debriefing the country about UFO's, and critical of all the debunking that goes on. But the Air Force and the Government come off as well as those who believe in UFO's. Both are shown to be intelligent beings with the best interests of the country at heart." Furthermore, he stated that *Close Encounters* has a "very positive" ending, "full of hope." In spite of the subject matter of the film and the close association with technical advisor Dr. J. Allen Hynek of Northwestern University, Spielberg himself does not believe in UFO's outright. "I still have to see something to believe it," he said. "But if an announcement were made today that extraterrestrials had made contact with us . . . it wouldn't stun me." As for the philosophical clout of the movie, the director commented, "It's strictly an entertainment film. I'm not out to educate the country or enlighten people, or make them reason any differently. but I would like them to look up in the sky a little differently, with a little more curiosity and open mindedness." Spielberg is currently editing *Close Encounters Of The Third Kind* down to a suitable running time for its Christmas release later this year.



SHATNER "LIVE" ON RECORDS

When William Shatner went on tour this past season, visiting college campuses with his one-man show, he was not alone. Not only were these evenings shared with thousands of enthusiastic *Star Trek*, science-fiction, and Shatner fans but also, apparently, there were professional recording engineers present. The best moments from the tour have been turned into a new 2-record album, dressed up with some jazzy graphics, exclusive photos, and an autographed poster of the man himself. The program starts with several exciting excerpts from Shakespeare, Rostand and H.G. Wells, dramatically read and tracing the development of science fiction through the ages. The climax features Shatner's lively, humorous banter with the audience as he fields questions on his historic series and entertains with a rare combination of wit and intelligence. The album is titled *William Shatner Live* and is scheduled for release in late June.

LAST CHANCE FOR MERCHANDISE GUIDE

Friday, August 5th is the final closing day for all listings that will appear in STARLOG's Science Fiction Merchandise Guide. The Guide will be inserted into the No. 10 issue of STARLOG (on sale October 18th . . . two months before Christmas) and is planned as the most comprehensive listing of SF and movie shops, bookstores, mail-order suppliers, manufacturers, and dealers ever assembled. It will be seen and saved by thousands of science-fiction fans and is a supreme opportunity for

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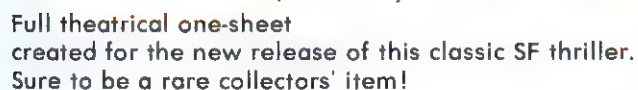
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BITS & PIECES

There will be a new underwater movie, *Sea Trench*, based on the novel by Martin (Marooned, Cyborg) Caidin. This Howard G. Minsky production concerns an underwater

civilization and is scheduled for release in '78 . . . Production on *The Micronauts* was temporarily stalled due to some script problems. Producer Harry Salzmann says that
(Continued on page 30)

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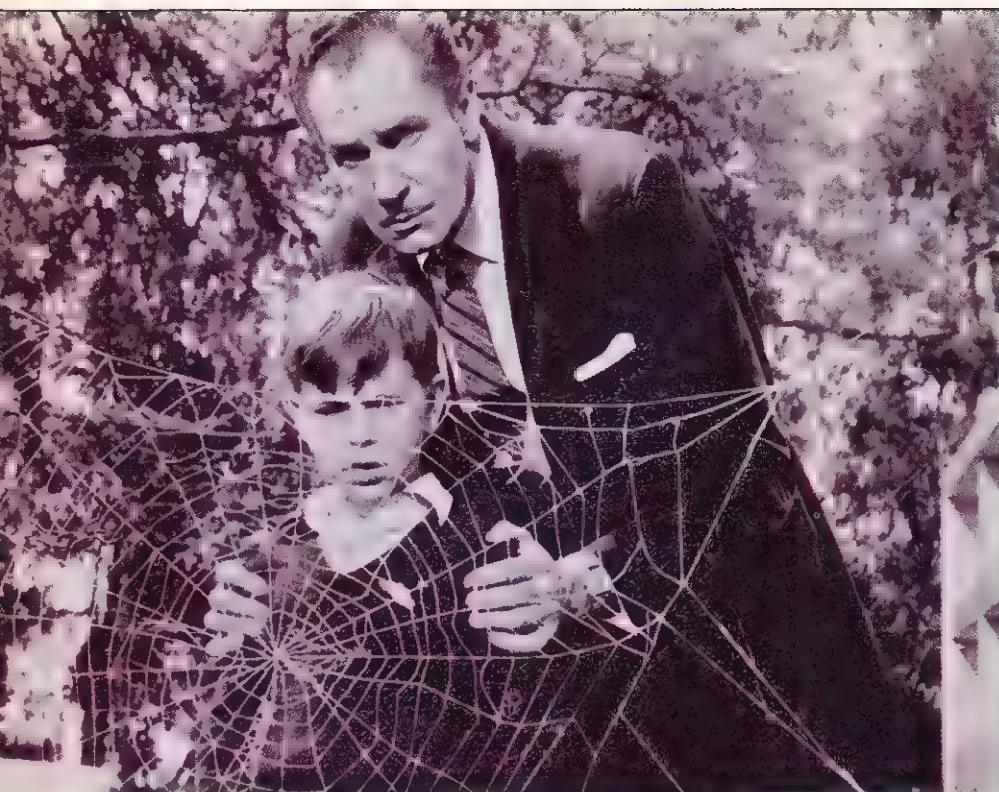
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Photos © 1986 20th Century-Fox

Strangely symbolic, this publicity still evokes the mood of *The Fly*.

Anatomy of **THE FLY**

An Insect That Turned Into A Gem

"So it was. . . with The Fly, a man made into a monster; his sadness was that he could not be rescued back into the race Fate had taken him away from. Is that not the ultimate fear of every man, that the end of life. . . may be separation from his identity with Man(kind)?"

—Vincent Price

From his introduction to *The Ghouls*, edited by Peter Maining.

The 1950's was a decade filled with small-scale and grand cinematic science fiction. Even though several major productions (*Destination Moon*, *Forbidden Planet*) brought legitimacy to the field, many of the limited budget "B" movies were laughed at by the critics and scorned by adult audiences. In general, big budgets were reserved for more "mainstream" projects that were likely to return big bucks at the box offices. Yet one modest SF/horror film (made for an equally modest \$350,000) grossed over three million dollars in its first few years. It was called *The Fly*.

That this film was intended to be a sleeper, there can be little doubt. Aside from the constricting budget (though they did manage both color and Cinemascope), there were also no "draw" stars in the cast. Even Vincent Price was only beginning to emerge into the public spotlight—despite the fact that he had been making films fairly regularly for twenty years previous to *The Fly*. In all probability, the studio expected the film to go out, make a quick but humble take at countless small movie houses and drive-ins around the nation, and retire to a quiet, dusty corner of some storage facility on the lot.

It was, after all, just a "B" film. A major studio like 20th Century-Fox, which released *The Fly*, can hardly keep count of how many such low-budget pictures it produces. It isn't that SF "B's" are either good or bad by any hard-and-fast generalizations—they just don't create a stir. They go out, are enjoyed by their devotees and ignored or misunderstood by the critics, and return uneventfully. They are like rocks in a desert. Yet, if one examines those rocks closely, one will find an occasional, glistening diamond. Other diamonds found in this same rock bed have included *The Thing*, *Invasion of the Body Snatchers* and *The Incredible Shrinking Man*. They are unpretentious gems of fantasy and imagination that touch on some of the deeper themes of major dramatic films, sometimes on a more personal or humanistic level than those slicker productions.

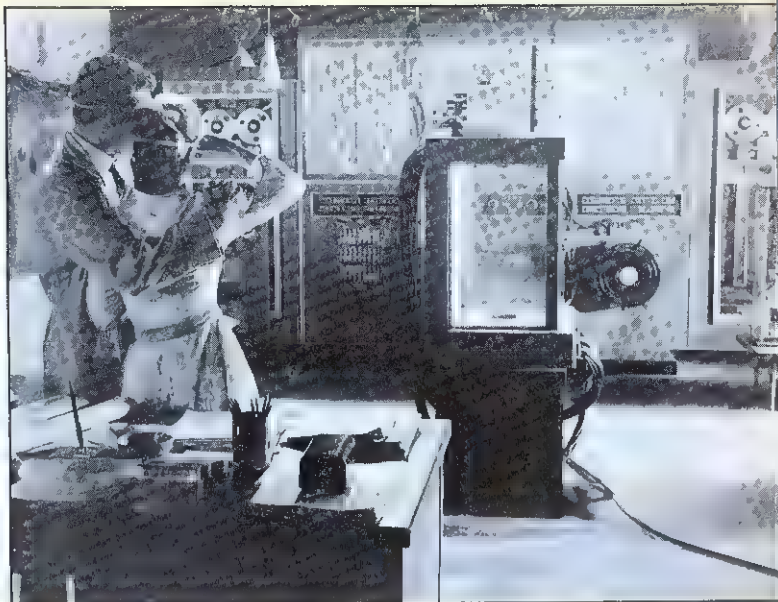
On the surface, *The Fly* seemed to be yet another borderline science-fiction/horror film, merely adding to the seemingly endless body of Bug-Eyed Monsters that accumulated during the 50s. These usually demonstrated that humanity as a whole is rather single-mindedly xenophobic.* But *The Fly*'s thematic structure ran deeper than that.

Briefly, the film's story deals with

* Xenophobia: fear and hatred of anything strange and/or foreign.



The plate is teleported intact but the printing has been reversed. Crestfallen, David Hedison as Andre Delambre resolves to continue his experiments, regardless.



Helen and Andre share the suspense of his experiments. (Note the Amrac board in the background which previously appeared in M.G.M.'s *The Invisible Boy*.)



Above: Andre will not let his wife see him after the accident. He communicates from behind the locked door via typewritten notes.

Right: This famous publicity still was usually captioned: "Vincent Price & Friend."



Above: Cloaked from his wife's eyes, Andre seeks to unmix himself from the fly. The tiny insect with Andre's head and arms escapes from the laboratory and with it his chances of regaining his human form.

Andre Delambre (David Hedison), a scientist who is experimenting with the teleportation of matter. His method is a crude prototype of the *Star Trek* transporter system, involving breaking down atomic structure and transferring the disassembled particles by a "sending" mechanism and reassembling the disintegrated form in another chamber. The two chambers are positioned about ten yards apart in Andre's basement laboratory in Montreal, Canada.

Andre has succeeded in transferring matter, but only inanimate matter. Even then, not all went smoothly. His wife, Helene (Patricia Owens), notices at one point that the printing on the back of a

teleported plate is reversed.

But Andre's true ambition and obsession is the molecular transference of *living* matter. And, despite the questionability of his previous successes, he is determined to go ahead and try a transfer with his cat. The cat disintegrates, but fails to reintegrate. He then adjusts the projection device on the converter and tries again. This time he succeeds. Now he feels ready for the grand experiment—the teleportation of a human being. Andre selects himself as the first "guinea pig."

Andre makes his preparations and then begins. What he doesn't notice is that a small fly has entered the disinte-

gration chamber with him. When they are reintegrated, their atoms are mixed. Andre retains his body, but with a grossly enlarged fly's head and claw grafted on. In the same manner, Andre's head and hand are now part of the tiny fly. In a typed message to Helene (one of many Andre uses as his sole form of communication), he states "Now my only hope is to find the fly. I have to go through the disintegrator again and pray our atoms will un-mix. If you can't find it, I'll have to destroy myself."

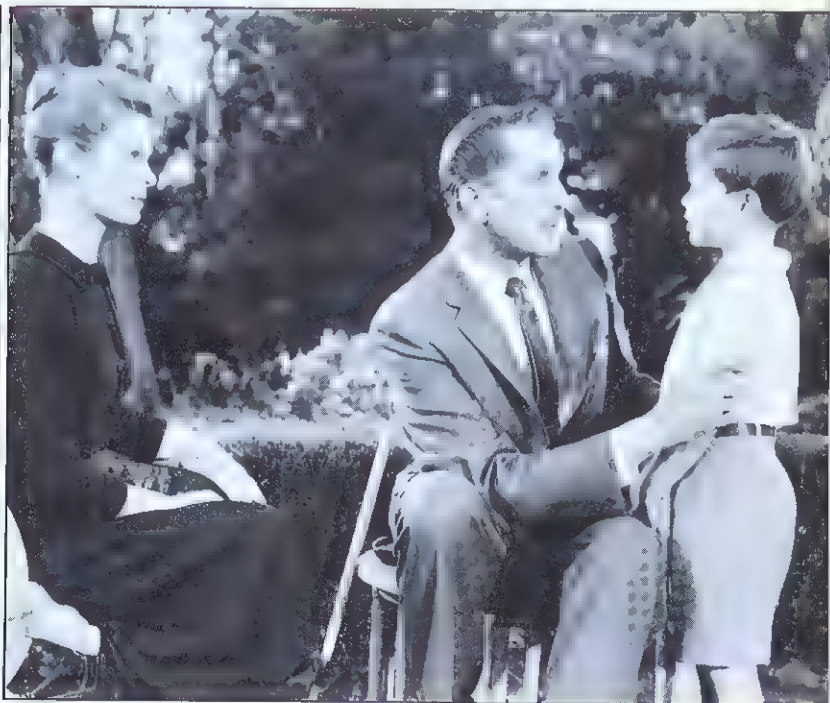
As the film progresses, Andre becomes more and more dehumanized, becoming as much a monster within as



Inch by inch, the hydraulic press slowly descends to destroy scientist Andre Delambre, victim of his own impetuosity. Helen, out of pity, assists in the suicide.



To her horror, Helen discovers Andre's claw hand has slipped from the press, now she must raise it, position the arm, and try to complete her husband's execution.



Vincent Price soothes Andre's son by telling him that his father was a great explorer of the unknown who had the courage to accept the risks of such exploration.

he is without, from the weight of despondency which presses upon him. This is most poignantly depicted in a scene in which a wretched Andre, covering his fly's head with a cloth, bends over a bowl of milk and slurps it up. Andre and the audience both realize that he has gambled his humanity—and lost it.

The fly is eventually found in the house, only to be lost again as it manages to flee through an open window into the garden. All hope is shattered in that moment. Andre pitifully begs Helene to destroy him. The method of his "execution" is both outlandish and gratuitously sadistic, but it provides a satisfying symbology. Andre places his head and claw under a hydraulic press which then crushes them, as if by so destroying the inhuman anatomy, Andre the man might miraculously reappear. Helene's own personal horror in this scene is beautifully communicated to the audience when Andre's claw slips down before the press can crush it. Helene is forced to raise the press, put the claw back under and try again.

This "purging of the monster" is repeated in the final chilling scene. The fly is found one last time, trapped in a spider's web as the predatory insect moves menacingly towards it. We see Andre's tiny head covered with thin, silky webbing as he screams his plea for help in a high-pitched, wavering voice. Inspector Charas, who has been investigating the case, becomes so unnerved that he picks up a large rock and crushes both the fly and the spider. Purge. As always in SF films dealing with science gone haywire, it is better that the public-at-large NEVER KNOW.

The theme that most people see in *The Fly* is one of the most traditional in science-fiction history. Even prior to the Industrial Revolution, opponents of scientific experimentation were using their talents to dramatize to the public the fear we should feel regarding explorations into unknown areas. Mankind, they said, is nothing more than naive children tampering with and trying to understand the forces of gods. It's the old "Man wasn't meant to fly" theme, which has become a total bore to many of us but which still makes certain eyes light up.

In *The Fly*, however, Andre's sin was not his insatiable curiosity, but his foolhardy impatience—his lack of careful, time-consuming, step-by-step procedure. Any scientist who uses himself as a guinea pig in an unproved experiment is just plain foolish—not because of his scientific daring but because of his lack of scientific precautions. Nevertheless, the theme was taken to be "Man wasn't meant to teleport," at least by many of the critics who delight in such anti-science themes. As a result, the film



July, 1958: *The Fly* premieres at the Rialto Theatre in London.

THE FLY CAST AND CREDITS

THE FLY: A 20th Century-Fox Production and release. 1958. Color. 94 minutes. Filmed in Cinemascope. Directed by Kurt Neumann. Screenplay by James Clavell, based on the novelette *The Fly* by George Langelaan. Music by Paul Sawtell. Art Directors, Lyle R. Wheeler and Theobald Holsopple. Set Directors, Walter M. Scott and Eli Benneche. Wardrobe Designer, Charles LeMaire. Costumes by Adele Baldan. Make-up by Ben Nye and Dick Smith (uncredited). Assistant Director, Jack Gertsmann. Sound, Eugene Grossman and Harry M. Leonard. Special Camera Effects, L. B. Abbott. Camera, Karl Struss. Editor, Merrill G. White. Color by Deluxe.

| | |
|----------------------------|------------------|
| Andre Delambre | David Hedison |
| Helene Delambre | Patricia Owens |
| Francois Brandon | Vincent Price |
| Inspector Charas | Herbert Marshall |
| Philip Delambre | Charles Herbert |
| Emma | Kathleen Freeman |
| Nurse Anderson | Betty Lou Gerson |
| Dr. Ejoute | Eugene Borden |
| Gaston | Torben Meyer |
| Orderly | Harry Carter |
| Police Doctor | Franz Roehm |
| French Waiter | Arthur Dulac |

actually started getting serious critical attention.

This was the first thing that alerted 20th Century-Fox that there was something more here than just another "B" film. *The Fly* received strong critical response in the press, some hailing it as an immortal classic of imaginative cinema, others condemning it as a repulsive sadistic film and ludicrous science fiction. Positive reviews were in the majority, but even the negative critiques had their value. At that time, a science-fiction film would only be mentioned in passing and either given a nodded okay or accused of the crime of being "comic book." That the critics were analyzing this film and arguing pro and con was astounding.

The film was heavily promoted after the reviews were released and was so successful that one year later a sequel was made, *Return of the Fly*. It was a pointless, like-father-like-son situation; inoffensive, but lacking both the people and the thematic validity of the original. Not surprisingly, it never did as well.

There are some flaws in the original *Fly*, but most of them are minor. One flaw which does deserve mention is found in too many SF films. It is Hollywood's portrayal of scientists. They are shown as withdrawn, stuffy and obsessed—often charging right in to take foolish risks on the flimsiest of evidence. It is not as bad in *The Fly* as in other instances because the careless Andre Delambre is complemented by the arch-conservative Francois Brandon (Vincent Price).

It is interesting to note that Vincent Price plays a passive, mostly observer's role throughout the film. Yet it was this portrayal that is held responsible for placing him in the public spotlight.

Vincent Price was not the only person connected with the film who went on to other heights afterward. David Hedison has done most of his work in television and is probably best known for his role as Captain of the *Seaview* on *Voyage To The Bottom Of The Sea*. The screenwriter is a now-famous historical-political novelist, James Clavell, author of *King Rat*, *Tai Pan* and, most recently, *Shogun*. He wrote the screenplays for *The Satan Bug*, *The Great Escape*, and wrote and directed *To Sir With Love*. The director, Kurt Neumann, unfortunately died the same year *The Fly* was released. His previous SF project was another "B" gem: *Rocketship X-M*.

The Fly, which has today become a cult film, turned what might have been just another man-creates-monster, monster-eats-man, man-destroys-monster cliché into a powerful and touching cinematic tragedy. And all the budget, all the glossy special effects in the world cannot do that for a film. ★

STARLOG *EXCLUSIVE* INTERVIEW

HARLAN ELLISON:

Science Fiction's Last Angry Man

By HOWARD ZIMMERMAN

Harlan Ellison is a charismatic culture hero who is preceded by his reputation wherever he goes.

His impressive literary career is often overshadowed by the man himself. He is known for his quick wit and acid tongue, plus an uncanny ability to sniff out a problem and a steadfast inability to leave it alone.

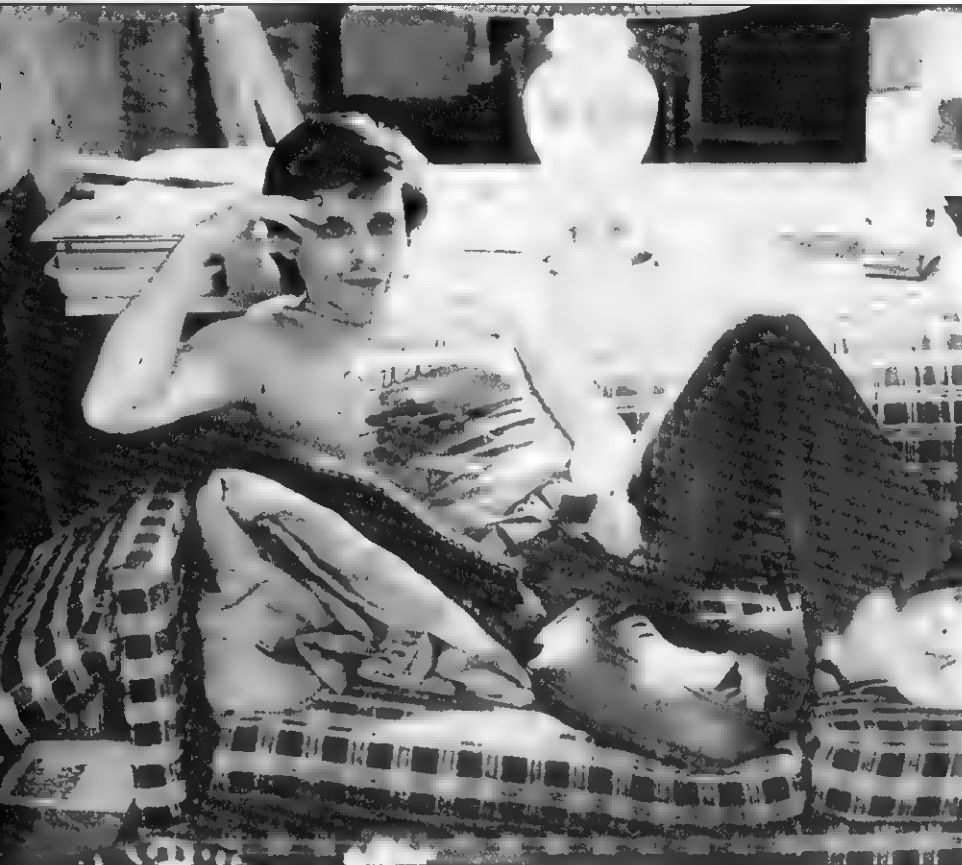
Noted SF author Theodore Sturgeon, in an introduction to Harlan's 1967 collection of short stories, *I Have No Mouth And I Must Scream*, described him in the following way: "... He is a man on the move and he is moving fast. He is, on these pages and everywhere else he goes, colorful, intrusive, abrasive, irritating, hilarious, illogical, inconsistent, unpredictable, and one hell of a writer." Ten years later, Harlan might well agree that this description is accurate, although he probably would change the order.

Harlan Ellison has been a dominant force on the American literary scene—and a focal point for controversy—for almost two decades. He has spread his creative talents across the media, working in television, comic books, acting, and recording in addition to his 30-plus published books. In the process, he has amassed six Hugo and two Nebula Awards—the ultimate sign of success for anyone in the field of science fiction.

Harlan had come to New York for the Science Fiction Writers of America's 1977 Nebula Awards. His spoken-word record album, *Harlan!*, had been nominated for an award in the category of "Best Dramatic Presentation." But he was not in town to accept the award; he was here to announce his resignation from the SFWA because, as he bitterly said, "They talk that talk, but they won't walk that walk."

He had been in Canada the night before as a guest on a Toronto radio show, *Ninety Minutes Live*, the Canadian equivalent to *The Tonight Show*. Having been up most of the night, Harlan was still in his bathrobe, engaged in an animated phone conversa-

Harlan on writing for Hollywood: "Some producer may think 'Well, he's working for us; he's got to say it's good. You know—He's been bought. I'm never bought. On occasion I'm rented, but I'm never bought.'"



Robert Bloch and Harlan in 1954. (Picture from the inside jacket of *Blood!*) Bloch on Ellison: "He is the only living organism I know whose natural habitat is hot water."

BLOOD!

*the life and
future times of*

JACK the RIPPER

*from the works of
and read by*

**ROBERT BLOCH and
HARLAN ELLISON**

tion when we arrived.

He excused himself, dressed quickly, and returned wearing a pair of well-traveled blue jeans, a red T-shirt (with a wonderfully menacing picture of that great pulp hero, *The Shadow*, emblazoned on the chest), barefoot and pipe in hand. He was ready for anything.

Well aware of his reputation, it seemed wise to start the conversation with one of his pet loves, comic books. Harlan opened up immediately. He was excited by a project he had recently done for one of the underground comics publishers, *Last Gasp Comix*. However, when it was pointed out that such exposure would bring him a host of new followers, the gleam in his eyes quickly turned into cold fire.

Harlan is not looking for any new fans. "Fame is a lot more and a lot less than it's cracked up to be. I get two hundred letters a day. People come from all over the world and sleep in my car if they think I'm not home, just so they can say they slept in 'his' car."

That kind of thing has been going on for years. Harlan has always had a volatile relationship with his fans as well as his detractors. "I don't want to be anybody's hero! That denies my humanity. I can never screw up and I screw up regularly and I want to be permitted to screw up."

"You take a guy like (Ralph) Nader. He makes one mistake and all those people who think he's the Second Coming jump down his throat; their love has turned against him. I don't permit anybody to do that. When anybody comes up to me and starts talking to me as if they're talking to John Steinbeck, I immediately begin picking my nose. It's one way to stay human. . . ."

As we continued talking about fans, Harlan turned up the fire. He complained about the constant stream of phone calls from fans as well as from cranks, but he refuses to get an unlisted number. "If my friends want to get hold of me, I'm entitled to be in the book. I'm also entitled to retain my privacy, not have people intrude. The loons think that because they read your work or they see you on the tube that all of a sudden you're public property. They feel they have the right to intrude on you because your work has touched them. Well, that's fine, that's what it's supposed to do. The *work* is theirs—not me."

If this sounds like an extremely hostile tone to take with one's following, just listen to some of the hostility that has been thrown at Harlan. "They took a shot at me on the stage in Billings, Montana. At the University of Kansas I was running an anti-dope trip

and a guy jumped out of the audience and tried to take a poke at me." (Harlan has always been anti-drugs. Once, at a posh, Hollywood party, the hostess offered to turn him on to some pot. He smiled and declined politely saying, "Sure, as soon as I come down." When you are high on life, you don't need drugs.)

"In Dayton, Ohio, I was doing my religion number and a Jesus freak set fire to her hair in the balcony, screamed I was the anti-Christ doing the devil's work and ran out with twenty of her friends." Listening to Harlan, I started to understand the inherent power of the man—when he speaks, he moves people. Of course some people are moved more drastically than others. There have been two bomb attempts on Harlan's life. "They blew off the end of the *L.A. Free Press* building one time"—thinking that Harlan was inside. Fortunately, it was empty.

But Harlan does possess that ability to touch people and move them to action. His words act as a catalyst, reaching into the soul and causing the fears and doubts that fester there to bubble up to the surface. Harlan offered an explanation.

"I used to think (what caused it was that) I was a gadfly; you know, a force for 'good' in my time. I know what it is

now: I'm a troublemaker. I really hate entropy and I really despise inertia, and boredom makes me crazy. And there is such a miasma of boredom in this country that, just to keep life interesting, I go around and point out some salient things. When I do college lectures, as long as I'm attacking the military-industrial complex and the administration, they love it." But then he adds, "You know, if you had thirteen channels of television programming and on twelve of them you had deeply enriching and uplifting material and on the thirteenth were reruns of *Gilligan's Island*, you turkeys would be there sucking on that tube night and day." Harlan added, "They talk about ecology and still throw their Dr. Pepper cans in the bushes." Characterizing a group of people in this manner to their faces is likely to cause a bit of a stir.

"You point this out to them and they say 'Who is this turkey; what the heck's he saying this for?' Well, I'm an old turkey who's paid forty-three years of dues and I get angry—that's all. People don't like you to get above your station."

But then why do they come to hear him lecture? Harlan has the answer to that, too.

"They come in and say, 'Here's this arrogant m-----f-----; let's see if he's as good as he's supposed to be.' And I am! I always give a lecture that blows people away. One of the reasons is that, at my age, I'm now ready to cop to the fact that I'm an elitist, and I don't think it's a dirty term! I know I'm better than ninety percent of the people I meet—probably a higher average than that. I'm smarter, quicker, cleverer. The dreams I dream will still be here two hundred years after those people are dust. So don't tell me that there's equality because I don't want equality. You give people freedom and they don't need equality: those who have the talent will rise and that's what it's all about." Obviously delighted with himself, Harlan continued: "They hate that because they know how inferior they are. They want everybody drinking Dr. Pepper, watching the tube, getting two cars in the garage and a radar range and then they're happy. And when someone says No! No! There are other things in this life—you could own the Hearst Castle if you want; you can live in a chateau in France, be one with Marcel Proust, if only you will go and do it! And they hate it and that's the basis of it."

Having thus explained the enmity of his "fans," Harlan shifted gears and launched into a rapid-fire discourse on some of his new and recent projects.

"I did a story treatment for *Logan's Run* and I just sold *A Boy and His Dog* for television. To NBC. We go with the pilot in November and the series will probably go in January. I'm doing two



(From Harlan Ellison's resignation speech before the Science Fiction Writers of America, on Saturday, April 30th, at New York's Warwick Hotel.)

"... I stand before you today with considerable anger. I'm up for the drama award this year, for a record produced on *Alternate Worlds*. I have no doubt in my mind that I will lose; I will not win that award. But the movies aren't going to win either. *Logan's Run* and *The Man Who Fell to Earth* have both been arbitrarily put on the ballot and are not going to win it either. 'No Award' will win, my friends—mark my words. And it is the final indictment of this organization... You people do not seem to understand that a penny a word, two cents a word, five cents a word is not Valhalla, for Christ's sake. I've just made a deal for *A Boy and His Dog* (to be made into) a television show in January. In November we go with the pilot; they gave me \$35,000 to write it. It's six weeks work. Thirty-five thousand dollars will give me nine months free this year to write whatever I please; for whatever market I choose. I can indulge myself. I'm free. Television and films are the Pope. They are patrons of the arts—they will let me paint my Sistine Chapel ceiling any way I damn choose. But this organization still maintains that crazed East Coast mythology that what goes on out there (in Hollywood) is madness. There are writers out there that make enormous sums of money and continue writing books that have enriched us all."

pictures with William Friedkin, one of which is Will Eisner's the *Spirit*, and . . ."

Whoa! One at a time. Let's start with *Logan's Run*. The pilot has already been filmed . . .

"Yes, I've seen the pilot. Ivan Goff and Ben Roberts had an order from the network for the first three scripts. They had a number of people who had written those three and they didn't turn out well. So they (Goff and Roberts) called me in and they said that the people who had done one of the three backup scripts had bombed out and did I have an idea. Now, I have done no series television in damn near seven-eight years. I just got sick of it. All I had been doing is pilots and films for TV. That's the best-of-all-possible-worlds because when they screw those up, they just don't go on the air. I get paid and I've written something nice and it doesn't have to get ruined. And that's fine. The networks are patrons of the arts. They support my work, you see, in lieu of the Pope. So I came in, we talked up a story—I came up with an idea that I and they liked enormously. They sent it to the network; the network flipped. They said 'Have him do it.' I did it. It's called 'Crypt.'"

I asked Harlan for more details. Does his story follow the four main characters, Logan, Jessica, Francis, and (the android) Rem?

"In my story I dealt with all but Francis. It's a people story. It's not a gimmick story, it's not a flight story and it's not a chase story; it's not a 'we've been captured by the alien-eggheads' story either. People stories are what I write."

Now, like the master storyteller that he is, Harlan sat back and became silent. He waited for the question he knew must be asked: What is the story about? Traces of a smile creased the edges of his mouth. Harlan lit his pipe, drew it slowly to life, and began.

"They've got a hovercraft. They're traveling down the desert at the edge of some mountains because they've picked up magnetic waves from some machinery that has either been left on automatic, or there are actually people out there. They are looking for Sanctuary. They see a small complex of buildings out on the desert and as they near it—there have been seismic tremors going on throughout this whole area—an earthquake hits, buckles the road and damages their hovercraft. They have to land. They go to this complex, which turns out to be a bio-medical complex, to see if they can find anything so that Rem can repair the craft.

"The beams have fallen in and killed everyone in the place. The only one left is a woman DNA biologist who is dying. She says to them, 'We came out here twenty-five years ago because, a hundred years ago, after the War, a group

of the finest minds in the world had come out here and built an underground complex where they could live through the radiation and emerge later to help restore civilization. Unfortunately, a plague hit and killed everybody in the place—except for six people who had been cryogenically frozen (before the plague could kill them). They were the six finest minds. And we have been working on, and come up with, the antidote; the cure for the plague. Now they can be unfrozen and continue their work. But I'm dying. Here are maps. Please go to this complex and find these people. Thaw them and inject them with the serum so that they can live.' She gives them two vials of the serum. They say OK, we'll do it, and they go."

(So far this sounds like a modestly intriguing effort that could have been written by any number of the—what Harlan calls—"creative typists" who live in California and write for television. But it was written by Harlan and it is a "people" story and it's about to get very interesting.)

"When they get there they find that the only entrance open to them is through an airshaft. They start to climb down a ladder and a tremblor hits and knocks them off. They come crashing down and one of the vials is broken. So now they can only thaw out and cure three. But they figure that's it's OK because they will unfreeze three scientists who should be able to fractionate the serum, duplicate it, and thaw out and cure the other three. The only problem is that when they get into the chamber, they find that the earthquake has smashed the machinery and all six are starting to thaw. The question is now, of the six greatest minds, who lives and who dies. And that's what it's all about."

Not bad for a show that will only run about forty-seven minutes (allowing twelve minutes for commercials). It sounds like a perfectly logical extension of the film.

"I tried to work with that (the film) and I also tried to . . . I like dealing with morality plays, and with ethics. Here are these two young people and this android who are suddenly in charge of who's going to live and who's going to die. And there are other complications in it, of course."

Of course! (Never underestimate this man.) What are they?

"It turns out that one of the people who's been frozen isn't who he's supposed to be. And then what begins happening down there is that somebody kills one of the people. One of these six giant brains is a killer, but a killer for very personal reasons. They want to stay alive. It's survival; period."

Harlan was quite pleased with this story treatment. Of course, after many years of writing for the tube, he harbors

"I ran into (*Star Trek* movie scriptwriter) Chris Bryant at the Seattle *Star Trek* thing. He said 'You're Harlan Ellison and I can see that you're a very wise man—because you were smart enough not to get involved.' And I said 'Yeah. I don't envy you the job.'"

"I was talking with an independent producer at Paramount about the *Star Trek* movie and he said 'What would you do with the script if you were writing it?' I told him 'The first thing I would do is kill off Kirk—in the first fifteen minutes—because he always held up the show. I'd get somebody else in there, younger and more interesting.' And he started to laugh. He said 'Somebody had said something like that, word got out and I had twenty-five calls from Shatner in the first half-hour after the story appeared somewhere.' I understand that Chris and Allen did, in fact, kill off Kirk somewhere in their script. I don't know for sure—but that's the rumor I heard."

★ ★ ★

(Excerpt from Harlan's resignation speech before the SFWA.)

" . . . Fritz Lieber has been writing for forty years and few of us in this room are fit to carry his pencil case; there isn't one of us that hasn't learned from that man. He's one of the finest writers this country has ever produced. Fritz lives in a one-room garret in San Francisco. When he wants to write he has to put his typewriter on a kitchen chair and sit on the edge of his bed. Why? Because he has had the nobility and the wonder and the job of being a science-fiction writer all of his life. He's been writing for peanuts. That is the situation with many of our great giants. They come to the conventions and people look at them as though they are idols, and they go back and live lives of incredible squalor. You need not have that. We live in a mixed-media society. For good or for bad, television and films are with us, and that's where the action is happening. I'm not saying 'desert books;' books are my first interest—they should be your first interest—but the way to support the writing of your books is to get some of that money. If you don't get it, they're going to give it to the turkeys!"

no illusions: "God knows what it'll look like when it gets done."

Indeed, Harlan confessed that the network had asked for some changes but that most of them were "not troublesome." However, they did ask for one change which Harlan refused to make and, turning his charisma on to its fullest, talked them out of it. It was a change that brings home much of Harlan's criticism about the medium and its stereotypical treatment of people.

"They wanted my killer not just to be somebody who wanted to stay alive—and who is killing for that reason—they wanted him to be *evil*. By the way, three of the people that are frozen are women and three are men. So the killer could easily be a woman. Which, in fact, was another problem. They wanted to make it five men and a woman. I said no. I want to make it four women and two men, because there just aren't enough strong female parts written for television that are not stereotypes. I'm very pro the Feminist Movement. It's a good thing and I think one of the places where it has to be demonstrated is on television."

People who have read or listened to Harlan know that TV is one of the main targets for his storm and thunder. And he has a seemingly endless stream of stories and anecdotes that corroborate his contentions.

"A guy calls me up; he's producing a series for CBS. He asks me to come over to the Beverly Hills Hotel to meet him for breakfast, so I go over. He says to me we got a great idea and we want you to write it. It's going to be a Saturday morning series, but there's a lot of bread in it. I find out that the idea was devised by Larry Harmon, the guy who plays Bozo the Clown on TV. Actually, it turned out that it wasn't from Larry but from his ten-year-old son; he came up with the idea.

"He tells me it's a terrific idea. The network loves it and they want it. The idea is, there's this family: mother, father, two kids and a dog. They go out in their backyard and they discover a *black hole*. They fall into it and find a new universe. And I sit there and start giggling at him. And he says 'What are you laughing at?' I said, I don't want this to be a shock to your nervous system, but a black hole ain't a black hole. He says 'What?' I said it isn't a black hole—it's a sun whose matter has collapsed so that light cannot escape from it so therefore it *looks* like a hole. It swallows everything and crushes it into nothing. If this family walks out into their yard and finds a black hole, it'd probably swallow them, the plants, the backyard, the street, the town, the television, the viewer . . . everything.

"He says, 'The network likes it. Isn't there some way we can do it?'"

(And if you don't think they found a

way, check out a show called *Land of the Lost* some Saturday morning.)

Harlan was recently involved with the on again/off again *Star Trek* movie.

"I never actually wrote a story treatment for the movie but I devised one. I was called in by Roddenberry. Gene and I talked over one and got it together and it fell through and subsequently he called me back again after two or three other writers had bombed out. I came up with another one, very complex and quite good. We talked it over with the guy who was the liaison at Paramount at the time. He was an idiot and he kept wanting me to put in Ancient Aztecs! And I said they didn't have any Ancient Aztecs back at the dawn of time—which is where most of the story took place—and he says 'Well yeah, but I read Von Daniken and that would be interesting.' So I just kind of threw up my hands and walked."

Harlan Ellison's work and style have influenced many people involved in science fiction, both fan and pro alike. But what are the things from Harlan's background, from his childhood, that have influenced him?

"I taught myself to read when I was very young. By the time I was a teenager, I had read through all of the classics. But my reading was a strange mixture. My imagination was stirred by the pulps—*Doc Savage*, *The Shadow*." (That would explain the T-shirt.) "And I was very big on comic books. I loved *Airboy*, *The Heap*, *Plastic Man*, *Man O' War*, *Blackhawk*—I never cared much for *Superman*—I loved *Captain Marvel*; adored *Captain Marvel*."

Harlan loved one series of comics so much that he almost singlehandedly caused their prices to skyrocket.

"I loved George Carlson's *Jingle Jangle Comics*. He was a brilliant artist. I've got a complete set. Did you ever read the article I wrote about it in *All In Color For a Dime*? Called 'Comic of the Absurd'?"

Indeed I had read it and apparently was not alone.

"Before I wrote the article (1970) you could get *Jingle Jangle* comics because they are of the 'funny animal' kind. You could get them for ten or fifteen cents a copy. Now (after the article) you can't buy the goddam things for under twenty bucks apiece."

Comics have been one of the constants in Harlan's life. In the sixties he wrote a now-famous issue of the *Hulk* and three issues of *The Avengers* for Marvel Comics. Today he is involved with the only sanctuary left for outspoken comics writers, the undergrounds.

Although comics were an early obsession for him, Harlan only dabbled in science fiction until his late teens.

"I read almost everything (in SF) after I got into it, which was in 1951



(Excerpt from Harlan's resignation speech before the SFWA.)

"... Out there on the coast, there are an infinite number of clowns who have come out of mailrooms and out of advertising agencies directly into ownership of studios and these people like to steal properties. They don't understand that they are not allowed to steal properties. I had a meeting with a producer and he wanted me to do a 'giant ant' movie. And I said 'That's a dumb movie; I don't want to do that.' and he said 'Well, if you don't like that one, I got a lot of other ideas—' and he pointed to a stack of old pulp magazines. He said 'Just go through that and pick out what you like.'

They don't know that you exist and that you own those properties. Therefore, when *The Man Who Fell to Earth* is made—and they rip-off Walt Tennis again as they did with *The Hustler*. I get a call within 90 days of the release of that film, and (there is) a major network and two production companies wanting to specifically do rip-offs of *The Man Who Fell to Earth*. And I, being the ethical writer that I am, say, 'Sorry, I cannot rip-off my friends. I will come in and work up another idea for you equally as cliché'd as an alien falling to Earth; that's not the only idea.' But no, they want to do that. And there will be a series that is a direct rip-off of *The Man Who Fell to Earth*. But Walter Tennis won't see a dime."

when my father died. Prior to that I had read it only sporadically and hadn't known I was reading science fiction."

Even though Harlan had read his way through most of the top authors, he credits only one with having made a lasting impression.

"The only writer who had any influence on me at all, whom I read with any regularity, was Clark Ashton Smith. Any pronounced effect on my work was Smith." But he did read the others and made use of what he read. "I took elements of how to describe an entire society in terms of one little technological thing... I got it from reading a Heinlein story where someone walks through a door and the door 'irised,' instead of 'opening' or 'closing,' and I thought, Wow!"

"A sense of the fantastic and the super-fantastic, which I had thought I had gotten from Ray Bradbury from *Pillar of Fire*, was actually him imitating Clark Ashton Smith. The only other writer to have an influence on me was Algis Budrys. A.J. worked with me for many years." (He was Harlan's teacher and advisor back in his college days.) "Apart from those two, there is nothing in my work which reflects anybody else."

We came back to the present and discussed the various lives of *A Boy And His Dog*. It has gone through several incarnations. Originally it was a novella (awarded a Nebula in 1969) and then a movie. Now it is to become a television series.

"Yes, NBC bought it. The series will probably be called *Blood's A Rover*, from the poem by, I can never remember... A.E. Housman. I've always intended to write a sequel to the story featuring a woman who is a solo in that society, and she's just as tough as Vic. Apparently a great many women see that story and the movie as a paen of praise to rape and the brutalization of women. It is not. I intended it to be a cautionary tale. It was actually a political statement that I wrote after the Kent State massacre, in which I portrayed the fat burghers of Kent, Ohio—the Kawanis who had a luncheon and made a public statement and said that the National Guard should have shot all those kids. Those are the people of the Downunder city, as opposed to the kids who, without thinking, are the Rovers. People have forgotten that condition of life that existed in this country only a decade ago and they see *A Boy And His Dog* only as brutalization against women. They fail to pay attention to the fact that it's just as much brutalization against men; more in fact.

"I was just up at the University of Rochester and they were trying to censor the film. *Women* were trying to censor it. And I went up there—I waived my speaker's fee, which is about three

Harlan is a veteran talk show guest. He has appeared on many nationally broadcast programs discussing a variety of topics. While in New York, he appeared on *Midday Live* to discuss the Nixon-Frost interviews.

grand a night—I said just fly me up there and I'll debate it. And we did and it was covered by the networks and PBS. There was a lot of jingoism and craziness and the men acted worse than the women.

"The men were screaming out things like 'bitch', etc., so I had to get up and say 'You're the crazy people who are making the women act like this, so stop it. We've got to co-exist and the separatists cannot be allowed to have their way.' I discovered that what had happened was that four women who are lesbian separatists had maneuvered the entire University of Rochester Women's Caucus to boycott and censor the film. It was one hell of a night."

But Harlan listened to the angry rantings, and learned. "They thought the issue was sexism; I thought the issue was censorship. What I heard from them is that I'm not getting across to women. So I set out to write a sequel—*Blood's A Rover*."

Switching media, Harlan spoke about his record albums.

"Actually, I've cut two records with Alternate Worlds, produced by Roy and Shelley Torgeson.* The first is called *Harlan!* It's me reading two of my stories, *Repent, Harlequin! Said the Ticktockman*, which is one of the ten most reprinted stories in the English language, and *Shatterday*, a story I did a couple of years ago.

"The album is in the true tradition of oral history. It's something I prefer doing much more than television. I do not think that I'll be in television much longer. I cannot ethically continue to work in a medium that destroys the imagination. As opposed to the records. Listening to records means that you have to use your head—you have to envision and dream things for yourself. It's like reading a book; it's a participatory action.

"The second album is called *Blood! The Life and Future Times of Jack the Ripper*. It's myself and Robert Bloch doing our stories about Jack the Ripper. His famous story, *Yours Truly, Jack the Ripper*, and then *A Toy for Juliet*—which appeared in *Dangerous Visions* (which Harlan edited)—and my sequel to *Toy* called *The Prowler in the City on the Edge of the World*. It's a two-record set."

Finally, a hypothetical question was posed. If Harlan were producing a science-fiction TV show, and had final

(Continued on page 48)

*For information on how to acquire *Harlan!* and *Alternate World's* other SF record albums, see the advertisement on page 31.



STATE OF THE ART

A column of opinion by David Gerrold



I have been having this fantasy about the new *Star Trek* movie—

Now, mind you, I am not working on the movie, I am not connected with it in any way (although I have mentioned to Gene Roddenberry that I would like a chance to be a crewperson aboard the good ship *Enterprise*, just once—and certainly, there are bound to be a few “background” parts in the script—and Gene has said he certainly isn’t averse to the idea. . .)—but there are these two scenes that keep bubbling up to the surface of my mind, and I have decided to classify them in the “Scenes I’d like to see. . .” department of *Star Trek* stories.

Now, mind you—these are *only* fantasy. I don’t know what the movie is going to be about, and I am not making suggestions to Gene Roddenberry on how it should be done or what it should include—if anybody knows *Star Trek*, it’s certainly Gene Roddenberry—but these are just my own personal fantasies, and I share them with you for whatever entertainment value there may be in them. . .

SCENE ONE: The necessary exposition is this. The *Enterprise* has been destroyed in some kind of disaster, and a new *Enterprise* is being built. Admiral Kirk is briefing the Captain of the new *Enterprise* about his first mission, which will also be his shakedown cruise. Also present are Ambassador Sarek and ranking Starfleet Commander, Admiral George La Forge. The new captain of the *Enterprise* is Captain Chekov. Captain Chekov wants to go after the cause of the disaster that destroyed the old *Enterprise*. Admiral Kirk insists that his first mission be to search for possible survivors—there were a number of habitable planets in the area that they could have escaped to. (I imagine the disaster involved the sudden discombolation of the ship, so that the saucer section had to separate and flee for home under impulse power. Those down in the Engineering section—obviously Scotty, but perhaps also Spock, Chapel and McCoy—were left behind.)

Captain Chekov is determined to prove himself a credit to Starfleet quickly, therefore he wants to take on the biggest challenge he can. He is very insis-

tent about wanting to seek out and destroy the cosmic discombolator, but Admiral Kirk *orders* him to search for survivors first. Admiral Kirk will be going along on the shakedown cruise anyway — but his role is no longer to command the *Enterprise*, only to make sure that the new Captain of the *Enterprise* is as able a commander as possible. It’s not his job to overrule Captain Chekov, but finding the survivors of any space disaster is always a number one Starfleet priority.

Chekov questions, “Are you sure it’s not just your friendship for them, Admiral Kirk?”

Kirk answers, “If they weren’t my friends, I would still insist on this mission—should I hesitate to rescue them because I like them?”

And he turns and leaves.

Captain Chekov turns to Admiral La Forge and asks if he agrees. Admiral La Forge says, “Captain Chekov, there is one thing you need to learn if you are ever to be the Captain that Kirk was, and still is. *Compassion*. Ninety percent of good leadership is compassion. Kirk has it, so do you—you just haven’t learned to trust your own sense of it yet; but every great command decision throughout the Starfleet’s history has been based on compassion for every person involved. That’s why human beings have always been the best Captains for our ships—they’re not always the most intelligent, or the most rational—but they *are* the most compassionate. We can always surround a Captain with advisors to give him the intelligent and rational advice, we can surround a Captain with brilliance—but he has to make the decisions himself, so he’s the one who has to have the compassion.

Chekov looks from Sarek to La Forge, then asks, “But that would mean Vulcans would not be good captains.”

Admiral La Forge nods in agreement. “There have been no Vulcan captains in Starfleet since the *Intrepid* was lost.”

Captain Chekov looks to Ambassador Sarek and asks, “Sir, do you agree with this policy?”

And Ambassador Sarek replies, “I not only agree, *I suggested the policy*. It is the only logical policy to have.” He adds, “There is a logical reason for

everything that exists—even emotions. We Vulcans have emotions, we merely do not let them determine the shape of our decisions—in one way, that is a weakness, for in our control of the negative emotions, we have also inhibited our ability to express our positive emotions. We have learned to stifle hate, but along the way, our capacity to love has also been muted—we did not realize until too late that they were two sides of the coin of caring. You humans still care—and all decisions must be made with a great deal of care. Your Admiral is correct, Captain Chekov.”

And that ends the conversation—but we see Chekov looking bothered by this conversation, and that is the definition of the personal battle that he will someday have to master—how to use his own compassion. But that’s another story.

SCENE TWO: The survivors. Spock and Chapel are among them.

One afternoon, Spock asks Christine Chapel to accompany him on a surveying expedition to a nearby hill. Actually, it is just a ploy to be alone with her for a while, because he has something he wants to tell her.

“Nurse Chapel,” he says, “Do you know why my father married my mother?”

“Because it was the logical thing to do,” she replies. Those words have stuck in her memory ever since “Journey To Babel.”

“Have you never thought about why it was logical?” Spock asks.

Chapel looks puzzled, she shakes her head.

“I have thought about it recently—especially since we have been stranded on this world, and it does not look as if we will be rescued. I have been thinking about the future—as well as the past. My father was the first Vulcan Ambassador to Starfleet. Before him, Vulcans wanted to have nothing to do with human beings; but as human beings

EDITOR’S NOTE—

Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1977 by David Gerrold.

continued to spread throughout this part of the galaxy, it became obvious that Vulcans would have to understand them. My birth is part of that process—I am certain of it. Sarek married Amanda as an experiment."

"An experiment—?"

"Yes, to see if humans and Vulcans could intermarry—and if so, to see if human bloodlines could be improved by the addition of Vulcan genes. You see, humans are strong on emotions, but weak on mental abilities. However, their emotions were driving them farther and farther out into the galaxy. It would be only to Vulcan's best interests to make certain that humanity's reasoning powers be as rational as possible, so I—that is, my birth and my whole life—are part of a vast experiment to improve the human race."

"I see—" Christine says. She is very much startled.

Spock stops and turns to face her—he even takes her by the hands. "But the experiment isn't over, Christine. I'm only the first generation—I have to know that I am not a mule; that is, sterile, as some mixed-breeds are. I have to breed, too, I have to continue the process of infusing Vulcan genes into the human race."

Nurse Chapel begins to get the idea. "Are you asking me to marry you?"

Spock says, "It is the only logical thing to do. We are here, we will be here for many years, perhaps the rest of our lives. The experiment must continue. I am from a good bloodline, I have studied your genetic chart, too, and you are from a good bloodline—we will make wonderful children together."

Christine asks, "But do you love me?"

"I respect you," Spock says. "I admire you, I cherish your intelligence and your ability. I appreciate your beauty."

"But do you love me?" she asks.

"Love is not the only consideration for a marriage," Spock replies.

"I know—but all of those other qualities that you listed, you can find them in any woman in Starfleet. You can find those qualities in any of the other women who've survived with us. But a marriage, Spock—it's not a— a job that you fill; it's something more important than that—it's a life. Do you love me?"

And Spock says, "I don't know."

And Christine Chapel says, "I cannot marry you, Spock. I want to marry you more than anything else in this or any other world—but I cannot marry you."

"I will make you happy, Christine—" Spock says, "and my demeanor would be the same whether I loved you or not; you would never know the difference—"

"Spock, you may be right. You know the inside of your own head better than anyone else. But it is not my happiness

that we are talking about—it is *your* happiness: I love you so much that it is your happiness that is essential to my own. Unless I can know for certain that it is *I* who give you the most happiness in your life then it is wrong to marry you. Unless you love me, *I will not marry you.*"

And Spock thinks about it and says, "That is very logical, Christine. I will have to think about it. . ."

Ultimately perhaps, Spock does discover how he feels about Nurse Chapel, but that, too, is another story. . .

Just a side note here on another subject altogether. I have recently signed up

with the American Program Bureau, Inc., as a lecturer, available to colleges and public forums. I wish that my appearances were scheduled far enough in advance so that I could note them in this column, but these columns are written at least two months before publication. If your college does have a lecture series, however, or you would like to see them bring in some interesting speakers, you can write to the American Program Bureau at 850 Boylston St., Chestnut Hill, MA 02167. Their catalog is a cross section of some of the most interesting voices in America, and I'm delighted to be numbered among them. ★



FUTURE CONVENTIONS

Here is the latest information on upcoming conventions. Since the main emphasis of a convention is not always easily discernable from its title, we are including a notation after each one to help clarify what kind of con it is. **Star Trek** cons are denoted with (ST), **Science Fiction** cons will have (SF). Other cons will also be appropriately labeled. As usual, guests and features for most conventions are subject to last minute changes; for final details check with the person or organization listed.

STAR TREK PHILADELPHIA (ST)

Philadelphia, Pennsylvania July 15-18, 1977

Star Trek Philadelphia
c/o Tri-Star Industries
88 New Dorp Plaza
Staten Island, New York 10306

INFINITE STAR '77 (ST & SF)

Milwaukee, Wisconsin July 22 & 23, 1977

Infinite Star '77
c/o Infinite Star Productions
52421 Morningside Dr
Waukesha, Wisconsin 53186

OKon (ST & SF)

Tulsa, Oklahoma July 30, 1977
OKon
Box 4229
Tulsa, Oklahoma 74104

AUGUST PARTY '77 (ST)

College Park, Md. August 5-7, 1977

August Party '77
c/o UMAST
9005 Howser Lane
Lanham, Maryland 20801

STAR TREK AMERICA (ST)

New York City September 2-5, 1977

Star Trek America
88 New Dorp Plaza
Staten Island, New York 10306

STAR CON SAN DIEGO (ST)

San Diego, California Sept. 30-Oct. 2

Star Con San Diego
4474 Winona, #5
San Diego, California 92115

SALT CON (SF)

Salt Lake City, Utah October 14 & 15

SaltCon
PO Box 15721
Salt Lake City, Utah 84115

STAR TREK CON '77 (ST)

Richmond Virginia November 5 & 6, 1977

Star Trek Con '77
c/o Jim Thompson
214 Randolph St #39
Ashland, Virginia 23005

CHATTACON 3 (SF)

Chattanooga, TN January 6-8, 1978

Chattacon 3
c/o Irving Koch
835 Chatt Bk Bg
Chattanooga, Tennessee 37402

this London production will feature some "revolutionary" special effects. Bantam Books will do the paperback. According to *A Piece of the Action*, William Shatner will be starring in a new horror flick, *Kingdom of the Spiders*. Production began on March 21 in Arizona . . . Richard Benjamin has described his NBC pilot of *Quark* this way, "You have to think of it as *Star Trek* gotten into the wrong hands. . . ." According to Jeffrey M. Lapin of *Writers' Digest*, they have a new book on the market: *Writing and Selling Science Fiction*. It's a collection of

eleven articles covering the markets, characterization, dialog, "world building," alien building, and money. Contributors include James Gunn, Jerry Pournelle, Andrew Offutt and others. It sells for \$7.95 . . .

This October, radio audiences will be able to experience the chilling terror felt by millions of Americans that fateful Halloween Eve, back in 1938, when Orson Welles presented his audio version of H.G. Wells' immortal classic, *The War of the Worlds*. However, this time it will not be a re-broadcast of the Mercury Theater production, but a totally new production by Yuri Rasovsky for his Chicago Radio Theater.

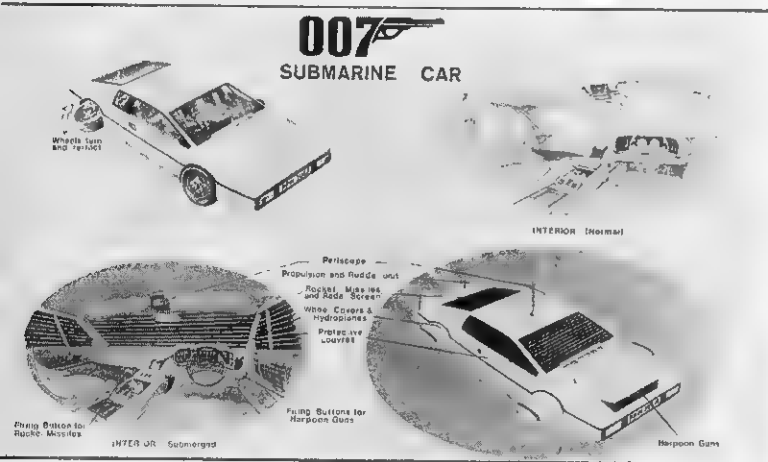
NEW CREATIONS SPARK BOND MOVIE

An amphibious automobile, the "Wetbike," and the construction of the world's largest sound stage are some of the creations that give a new look to the latest James Bond film, *The Spy Who Loved Me*. The underwater automobile, a specially adapted Lotus Esprit, looks and handles on land as does any ordinary Lotus. But its underwater modification enables it to cruise submerged at a speed of 7.2 knots and at a depth of 45 feet. It was converted for its aquatic assignment by the Florida-based Perry Oceanographic Company. Its special features include wheels that retract, a periscope and special propulsion and rudder units for underseas cruising. It is armed with rockets, missiles and harpoon guns, and its protective equipment includes radar screen and steel louvers. The "Wetbike" is Nelson Tyler's latest invention. Straight off the beaches of Southern California, it is a motor cycle on water skis. (It will be introduced commercially after the film's release by



the AVR Corp.) The largest sound stage in the world, and the first to be built by the Western World in eight years, was constructed at Pinewood studio for the film. Appropriately dubbed "Stage Number 007," the \$1,650,000 construction encloses a section of the interior of the 600,000 ton supertanker, *Liparus*, which provides berth for three nuclear submarines in a tank holding 1,200,000 gallons of water. One end of the facility becomes the prow of the *Liparus*, whose doors open like jaws in order to swallow its prey—nuclear submarines. Producer Broccoli toured studios on two continents in search of facilities large enough to handle the *Liparus* interior sequences which comprise about 20 minutes of the film. All of the previous title-holders for world's largest sound stage proved inadequate for one reason or another. Even an old R.A.F. dirigible hangar was considered before the go-ahead was given to build the new facility. Previous record holders were M.G.M.'s Stage 15 which is 311 feet by 137 feet by 40 feet; Cinecitta #5 in Rome (used for *Ben Hur*) 261 feet by 118 feet by 45 feet; and Shepperton "H" (home of *2001: A Space Odyssey*) 250 feet by 119 feet by 45 feet. Fans of the volcano set for *You Only Live Twice* will be pleased with James Bond's new dimensions. ★

Photos: Courtesy United Artists



A STARLOG TV SPECTACULAR

Issue No. 9 will be a "first" for STARLOG. The entire magazine will be devoted to science fiction on television, and our staff has been busy assembling an incredible line-up of personal interviews and feature articles. From the new fall shows we will talk with Pat Duffy, star of *Man*

From *Atlantis* and the producer of the new series, *Logan's Run*. The two most requested personalities from last season will be featured in exclusive interviews: Linda Carter, sexy sassy star of the returning *Wonder Woman* series and Jared Martin, handsome popular star of the ill-fated *Fantastic*

Journey. You'll spend a day on the beach with William Shatner talking about how he views his past projects and what he has up his sleeve for the future. You'll meet Gerry Anderson, producer, director and creator of numerous TV shows, including *Space: 1999* and *Thunderbirds*, and you'll hear what he has to say about the 1999 cancellation and about STARLOG. Our Special Effects series will focus itself on the video studio and explain the techniques unique to tape production. There's much more, but we'll leave a few surprises for the first day of September. This special, blockbuster issue will contain more pages than ever before . . . truly destined, even before it's birth, to be a collector's edition.

NEXT ISSUE:
STARLOG No. 9
on sale
THURSDAY, SEPT. 1, 1977

THE SPOKEN WORD— new dimension in fantasy & science fiction records!

Gravely, Robert Bloch

Robert Bloch

Author of *Psycho*, Reads His Stories
That Hell-Bound Train, Enoch

"Robert Bloch has succeeded in adding human insight to fantasy and replacing the horror of ancient demonology with the far more subtle terror to be found lurking at the back of our minds." — Lester Del Rey

Liner Notes by Lester Del Rey
Jacket Illustration by Gahan Wilson
AWR 3210 1-12" LP

\$6.98

Gonna Roll the Bones

as read by Fritz Leiber

Gonna Roll the Bones In the Witch's Tent
(*Faffrd and Gray Mouser Story*)

"Almost from the beginning of his career as a writer, Fritz Leiber has been among the most honored creators of science fiction and fantasy. . . . On this record, reading from his own works, Fritz Leiber does what one would have thought impossible, making his stories come still more alive than they are on the printed page." — Poul Anderson

Liner Notes by Poul Anderson
Jacket Illustration by Thomas G. Barber, Jr.
AWR 3239 1-12" LP

\$6.98

The Ones Who Walk Away From Omelas

as read by Ursula K. LeGuin

The Ones Who Walk Away from Omelas
Direction of the Road, The Orgota Creation Myth

Widely acclaimed as one of today's leading authors, Ms. Le Guin reads the title story, an extrapolative tale dealing with the happiness of the many being dependent on the misery of one. *Direction of the Road* explores the phenomenon of *Relative Motion*. Also included is the creation myth of an Ice Age world where everyone is androgynous—from her famous novel, *The Left Hand of Darkness*.

Liner Notes by Vonda McIntyre
Jacket Illustration by George Barr
AWR 7476 1-12" LP

\$6.98

Harlan

as read by Harlan Ellison

"Repent, Harlequin!" Said the Ticktockman, Shatterday

"The latest in a long series of marvels from Ellison Wonderland. Harlan has long been an eloquent, constructive disturber of the status quo and now has added his own voice. The listener will rejoice to discover that Ellison reads just as masterfully as he writes and that he injects a new dimension into tales of a man against his world and of a man against himself. Ellison on record is a joy!" — Laurence Laurent

Liner Notes by Isaac Asimov
Jacket Illustration by Leo and Diane Dillon
AWR 6922 12" LP

\$6.98

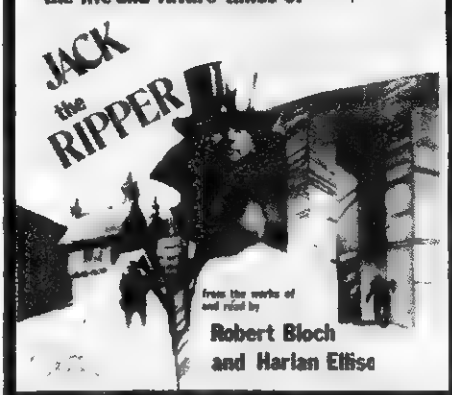
The Life and Future Times of Jack the Ripper

as read by Bloch and Ellison

Yours Truly, Jack the Ripper A Toy for Juliette
The Prowler in the City at the Edge of the World

On this deluxe double record album, Bloch and Ellison explore the nature of violence through the

the life and future times of



from the works of
and read by

Robert Bloch
and Harlan Ellison

figure of the infamous Jack the Ripper. Penetrating insights into the *Violent Man of Today* and our culture's all too prevalent tendency to revere and deify its monsters such as Al Capone, Billy the Kid, Adolph Hitler and Charles Manson.

Notice: The language and descriptions on these records may offend some listeners. It is recommended for mature listening.

Liner Notes by Robert Bloch and Harlan Ellison
Jacket Illustration by Thomas G. Barber, Jr.
AWR 6925 2-12" LPs

\$12.98

From the Hells

Beneath the Hells

as read by Ugo Toppo

The Song of a Mad Minstrel
The Curse of the Golden Skull
Afars and Jesters—

An Opium Dream The Mirrors of Tuzun Thune

Ugo Toppo, acclaimed storyteller, brings to life Robert E. Howard's vigorous prose, vivid poetry and his worlds of savagery and sorcery. This record features two poems and two short stories.

Liner Notes by Glenn Lord
Jacket Illustration by Jeff Jones
AWR 4810 Text Included 1-12" LP

\$7.98

Frankenstein Unbound

A Dramatization Produced in

Cooperation with the BBC

Narrated by Brian Aldiss

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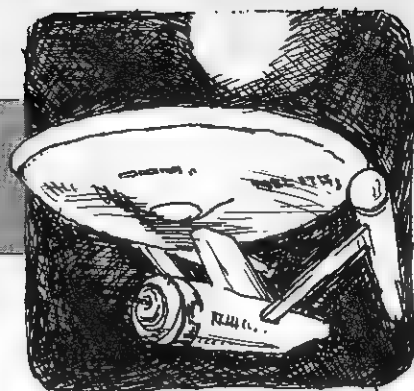
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STAR TREK REPORT

A Fan News Column by Susan Sackett



"Though it be honest, it is never good to bring bad news."
—Shakespeare

"I've got good news and bad news."
Sackett

If I had my way, I'd happily listen to The Bard, but out fans deserve to know all that's happening. So . . .

Sorry, but first the bad news. Paramount Studios has rejected the STAR TREK movie script by Chris Bryant and Allan Scott. As I reported in my last STARLOG column, it was undergoing a rewrite. Our director, Phil Kaufman, found it impractical to rewrite this particular script, and proposed a new story idea to Paramount. Phil's story, like so many other predecessors, was also rejected by the studio. Therefore, after two full years on the Paramount lot, we are still without a script or even a workable story. However, all is not lost.

Now the good news! Paramount Pictures has made a new offer to Gene Roddenberry, and he is now considering this. At present he has not disclosed the specifics of this new STAR TREK offer to anyone, including yours truly. He should be reaching a decision within a few weeks, and next month's STAR TREK REPORT will give you all the details.

And now, Susan Sackett's *Complete Guide to the Rise and Fall and Rise and Fall and Rise and etc. Of The STAR TREK Movie*. (The film rights to this chronicle are available—talk to my agent.)

"CHAPTER I—A STAR (TREK) IS (STILL) BORN"

May, 1975—Gene Roddenberry begins to write The Script for STAR TREK II.

June 30, 1975—G.R. turns in The Script.

July, 1975—Paramount rejects The Script.

August, 1975—December, 1975—John D.F. Black and Robert Silverberg write story outlines for STAR TREK II. Harlan Ellison, Ray Bradbury and Ted

Sturgeon have their brains picked by Paramount.

August, 1975—December, 1975—Paramount rejects the stories of John D.F. Black and Robert Silverberg. Also, the brains of Harlan Ellison, Ray Bradbury and Ted Sturgeon.

January, 1976—Gene Roddenberry prepares a new story with another writer, Jon Povill.

February, 1976—May, 1976—

A. The story is rejected by Paramount. (True) (False)

B. The STAR TREK movie project is transferred into the hands of the television department. (True) (False)

C. Television writers whose credits include "77 SUNSET STRIP," westerns, and police shows, are asked to submit story ideas. (True) (False)

D. These are all rejected. (True) (False)

E. STAR TREK II is transferred back to the motion picture division. (True) (False)

Score yourself 10 points for every "True" answer and 0 points for every "False" answer. Give yourself a bonus of 10 points every time you said "That is highly illogical."

July, 1976—Jerry Isenberg is assigned as Executive Producer. Writers Chris Bryant and Allan Scott are signed to write The Script.

September, 1976—Bryant and Scott begin the treatment. They believe it will take them two months.

October 8, 1976—Bryant and Scott's treatment is accepted by the studio, and they begin their Script.

March 1, 1977—The Script is completed.

April, 1977—The Script is rejected.

April-May, 1977—Director Phil Kaufman begins rewrite of The Script in a new story concept.

May 8, 1977—Phil Kaufman's story is rejected.

If you're keeping score (isn't this much more fun than the National Disaster Test?), you should have: two scripts, five stories and a handful of left-over picked brains!

When will there be another new script? Or will Gene Roddenberry accept a new, intriguing offer from Paramount? Will Captain Kirk and the Enterprise come to the rescue? Join us here next time for:

"CHAPTER II—The Blooper Reel From Chapter I." ★

WILLIAM SHATNER: "I've given up on the Star Trek movie."

(The following is a timely excerpt from an exclusive interview with Mr. Shatner which will appear in the next issue of STARLOG.)

"An interesting situation has happened with the *Star Trek* movie. A year ago, Paramount came to me and said, 'There's a log jam here; nobody wants to sign until they see a script, and there can't be a script until you guys sign because we don't want to commit to all those millions of dollars without having some members of the cast. So with some negotiation and a little faith, I said, 'Okay, I'll sign . . . and they paid me some money for signing the contract. Now it's a year later . . . and they said to me, 'We're not going to renew the contract you signed last year.' As far as Paramount is concerned, it's an open ballgame now. I find myself in the position of being let go!

So I have said, 'As far as I'm concerned, the *Star Trek* movie does not exist for me.' I'm going off and doing my own thing—which includes Broadway, record albums, films . . . I've given up on the *Star Trek* movie."



SUSAN SACKETT: "The rumors you've been hearing are inaccurate."

In an effort to keep our readers informed on all of the latest *Trek* developments, we called Susan Sackett just as we were going to press. She reiterated what she said in her first column: STARLOG is the place to look for correct information on *Trek* and all other Roddenberry projects. The following statements are excerpted from that phone conversation with Susan.

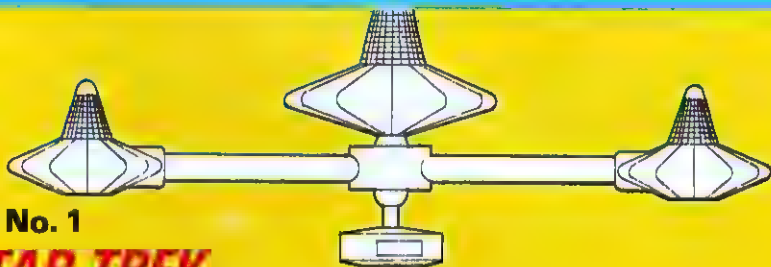
"Rona Barrett came on the air and said something that was totally false—her statement about a two-hour TV-movie now in the works is totally false." (The movie has not been officially cancelled, but the studio has made an alternate offer to Gene.)

"There will be a fourth major network. Paramount has purchased the old Hughes network and they would like *Star Trek* to be a part of it—to be a fall series. They will be preparing fifteen to twenty programs over the next two years. This is one of the possibilities that Gene is considering. He's also going to be putting out a flyer to our fan clubs to solicit the opinions of our fans." (The flyer will list all of the various possibilities—movie, TV mini-series, etc., and ask that you circle your choice.)

Fans are requested to "Continue writing to Paramount. Let them see how much you want *Star Trek* back—in whatever form—under Gene Roddenberry's control. They would go ahead and do it *without* him if he didn't want to do it the way they wanted it. They wouldn't do a halfway decent job, but it could happen because they own it." So the idea is to let the studio know that *Star Trek's* fans want the show's creator, Gene, to be in charge of any *Trek* project to be produced.

Next issue, Susan promises to have the definitive word on how it all works out. (That is, if it *has* been worked out by that time.) So stay tuned to this column—your direct link to all things *Trek*.

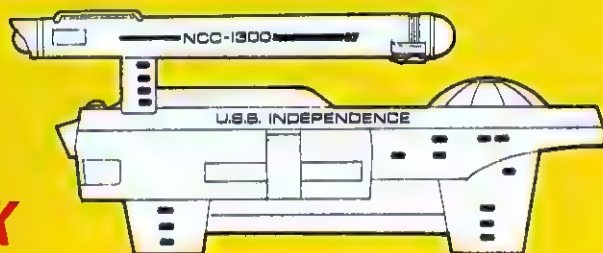
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Who hasn't, at one time or another, dreamed of being an astronaut? Haven't we all taken that fantasy trip—imagining the rumble of the rockets' roar; the crush of acceleration; the dizzying drop of free-fall in zero gravity; the thrill of knowing that the infinite universe is but a few centimeters away, chilling the outside of the ship's sleek, steel skin . . .

Realizing The Dream

THE FIRST 1000 TICKETS TO SPACE



Nichelle Nichols' company, Women in Motion, is under NASA contract to publicize the space program and recruit potential astronauts.

She would like to make the trip herself and discussed the possibility with former NASA Administrator, James Fletcher. He said "maybe."



By JAMES OBERG

Readers of science fiction have long been aware of the ecstasy and excitement of space travel. For years we've followed the exploits of larger-than-life heroes as they've eased their way into space and beyond. And for many of them it really was easy. Robert Heinlein's *Starman Jones* was just a runaway kid who picked up the skills needed for spaceflight while on board a rocket. Burrough's *John Carter* was a Southern gentleman and Confederate soldier who proved a fast learner when hastily deposited on Mars.



Flash Gordon, one of the great space heroes of all time, got his chance when he was kidnapped by a paranoid Dr. Zarkov. It was even easier for the hero of another Heinlein novel, who crystalized the dream in *Have Spacesuit, Will Travel*.

Yes, throughout the history of science fiction there have been a host of ordinary citizens chosen by fate to experience the delights of soaring through outer space.

The real world of astronautics, however, has been dismayingly different in its choice of prospective space voyagers. No ordinary applicants need apply. The

men who have flown into space during the past two decades have been picked from an elite cadre of highly trained and superbly conditioned individuals. So few of these all-around specimens have been selected for actual missions that many a would-be astronaut has put aside his or her dreams of planet-hopping in despair.

Well, the time may be right to remove those dreams of glory from the mothballs. As often happens with delightful reliability, modern science FACT is finally catching up with the traditional science FICTION. With the dawning of the Space Shuttle era, space will indeed

This artist's representation of a routine Shuttle lift-off is detailed and accurate—up to a point. Apparently he forgot that the maneuvering rockets on the Shuttle are not intended for use during lift-off.

be wide open for practically anybody who wants to try for it.

Banished forever will be the days of the elite corps. Between 1961 and the present day only about forty different Americans have flown into orbit or beyond. But with the advent of the Shuttle missions in 1979, those minuscule numbers will mushroom. The decade of the 1980s will see between



Above: Artist's conception of the interior view of the upper flight deck of the crew compartment. The four-person crew is seated in launch configuration. Below: A sleepy crewman swims in O-gravity to the "head," while others doze in sleep restraints.



Above: On the lower flight deck the four-person crew is having a meal in the living area. Left foreground is the airlock access to the cargo bay. Since most foodstuffs are sealed in plastic envelopes a crewman uses scissors as a utensil.

five hundred and one thousand space travelers from the United States alone. And if proposals now under study prove persuasive to budget planners, that newfound population may well be multiplied twentyfold during the 1990s. The space frontier is going to be just that... an uncharted realm just waiting to be explored by modern day pioneers from every walk of life.

This means that many readers of this article may be journeying into space themselves by the end of this century. This is not fantasy. This is not science fiction. This is hard, cold, quantifiable arithmetic.

The key element in this revolutionary new opportunity for everyday would-be astronauts to actually travel and work among the stars is the new Space Shuttle rocket-plane. This reusable space ferry, with two recoverable, rocket-assisted take-off boosters and a large drop tank for fuel, will be flown by a crew of three professional astronauts. They will be pilots and engineers: two pilots for the front seats and one "mission specialist" for the flight engineer position.

Now, many a science-fiction fan has probably imagined sitting steely-eyed and square-jawed at the helm of some giant spaceship, hands firmly gripping the throttle as the engines roar and the Earth falls far behind. For a few such dreamers, their wishes may one day be fulfilled. But for the most, the numbers just aren't there. Not in the pilot's seat, anyway.

In this sense, the Shuttle program still clings to the elitist theory. Assuming a full traffic load of sixty or more Space Shuttle flights per year (conducted by a fleet of five different vehicles led by the already constructed *Enterprise*) with three flights per pilot a year, simple calculations show that forty astronauts (a commander and a pilot for each mission) could easily handle the duty. For the mission specialist, another forty engineers and scientists could satisfy all personnel requirements.

Assuming an average duty tour of five to ten years, the turnover rate of the Space Shuttle crew astronauts would only produce about a dozen or so openings a year. These numbers aren't much better than the highly competitive space corps days of the Apollo missions. NASA's latest recruitment drive (which will culminate in the selection of thirty to forty astronauts late in 1977) still resembles the old program. These new recruits will be career astronauts; regular duty crewmen for the routine operations of the Space Shuttle.

Sound discouraging? Well, things aren't as bad as they may seem at first glance. For, aboard each and every Space Shuttle, there will be *four additional seats available* for additional passengers. Not pilots. Not engineers. But *passengers*! These crew members

NASA TESTS TO ASSESS FITNESS FOR SPACE TRAVEL

NASA is currently carrying out numerous experiments involving adults in different age groups in an effort to recreate on Earth the environment to which humanity eventually must adapt in outer space. Risks and remedies must be determined and evaluated before people can live and work outside the confines of our atmosphere.

On the morning of April 14, ten women in the 35 to 45 age group voluntarily signed in at the Human Research Facility at NASA's Ames Research Center to begin a 27-day schedule of rigorous and demanding medical tests. The objective of the tests is to study tolerance differences of various age groups to the stressful effects on the human body when Space Shuttle passengers re-enter Earth's atmosphere after several days of weightlessness in space.

The program, which bears the title "Shuttle Re-Entry Acceleration Tolerances in Male and Female Subjects Before and After Bed Rest," is being conducted by members of the Biomedical Research Division at the Ames Center, under the direction of Dr. Harold Sandler.

The rationale for using prolonged bed rest to measure bodily responses is that this is one way by which a physical approximation of the zero gravity experienced in space can be achieved on Earth. Bodily changes begin within 24 to 48 hours after total bed rest begins and will continue to develop throughout the following seven days of the bed rest period.

Earlier medical findings based on space flights by astronauts on Apollo and Skylab missions suggested that a prolonged lack of gravity brought about distinct—though apparently not danger-

ous or permanent changes in blood composition, muscle tone, bone densities and circulatory and heart functions.

Once zero gravity has been approximated, medical researchers can study human responses to the introduction of both normal and abnormal Shuttle re-entry gravity forces. Other tests assess the value of anti-gravity suits as a protection against the stresses experienced during re-entry. Also needed are evaluations of the human ability to perform prescribed duties efficiently aboard a spacecraft while under the pressures of re-entry.

As part of the program, subjects learn to fly a flight simulator in a sitting position and lying down, since during the bed rest study all test procedures are done from a supine position. During bed rest, numerous blood samples are taken and deep body temperatures and electrocardiograms are recorded continuously to determine the effects of "zero gee" on the rhythms of each individual. Even their sleep patterns are recorded.

Continual wearing of a "biobelt" around the waist is required. This contains the antennae that send various kinds of data to recorders in another room at the facility. In addition, ten centrifuge rides and four lower body negative pressure tests, plus the test "flights" of the simulator (placed above the subject's head) are for the purpose of measuring reflexes and coordination as well as heart and blood functions.

A six-day recovery period follows completion of the bed rest period. The volunteers are given their final blood tests along with a complete physical examination. They are then discharged, to be replaced by a group of people in a different age group.

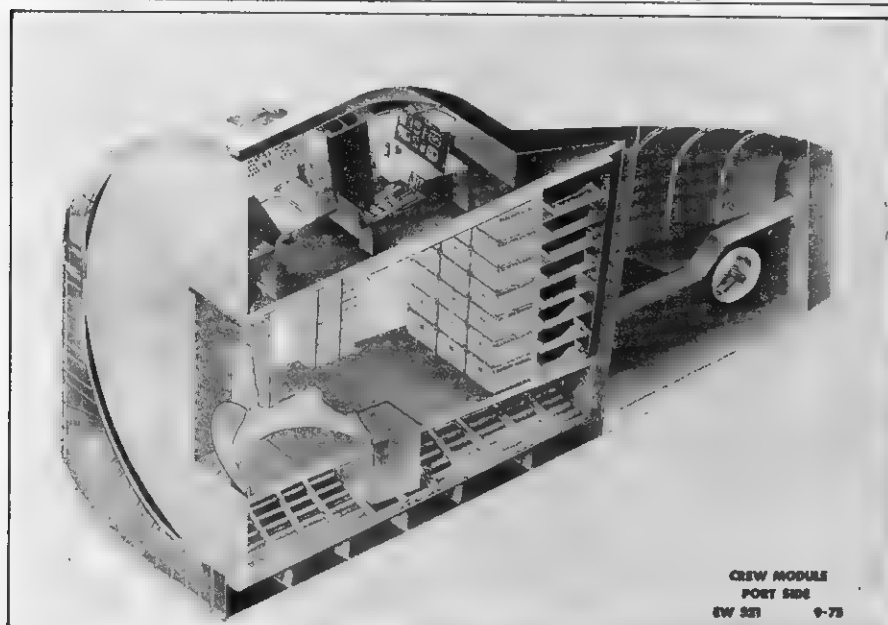
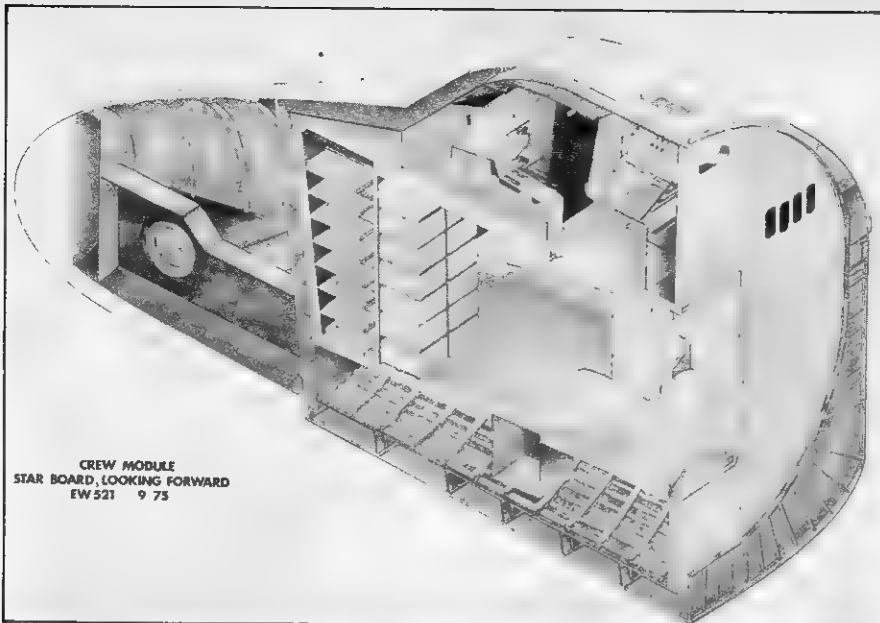
These courageous volunteers will probably never experience the joys and hardships of actual space travel. But their invaluable assistance is helping to pave the way for a whole generation of people who will be spending part of their lives living and working outside of Earth's domain.

will be designated as "payload specialists" and will primarily be concerned with the scientific and technological experiments on the flight. And THESE seats are currently up for grabs!

A payload specialist is basically a part-time astronaut. The specialists are *not* NASA employees nor are they career spacemen or spacemen in any sense of the word. They are visitors who take part in an expedition into orbit after less than six months total training and who immediately return to their homes after their space sabbaticals to

study the results of their experimentation.

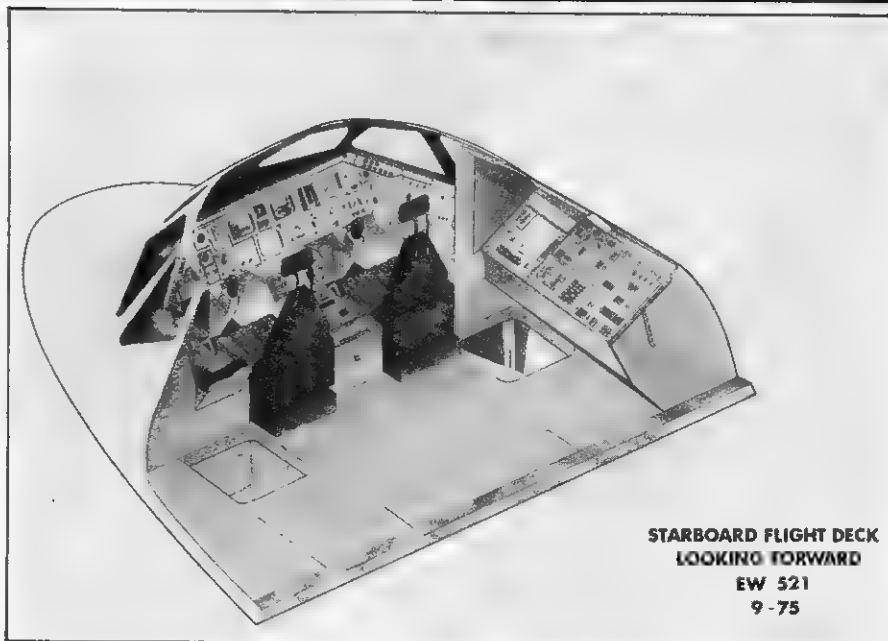
So, while NASA will busily be writing multiple round trip tickets for about one hundred men and women who will serve in the traditional astronaut team, it will also be writing up to *one thousand* excursion fare single flight tickets for the visiting payload specialists. This new program is the most important phase of the space age to date. Ordinary men who dream of space flight may now take to the universe if chosen by NASA, and the first selection for the part-time



Top: Cutaway view of crew compartment. Note the location of the flight deck and the mid deck below with numerous storage areas. The payload bay (60 feet by 15 feet) is located to the rear of the compartment.

Above: Port side of the crew module. During manufacture the crew compartment is lowered onto the lower forward fuselage and the upper fuselage fitted over it.

Right: Flight Deck. This view displays the pilot and co-pilot couches, the controls and instrumentation lay-out.



astronaut program will be taking place immediately, with most of the first choice being made in 1977 and early in 1978.

NASA estimates that at least five hundred payload specialists will be able to ride the Space Shuttle in the period between 1980 and 1989 alone. Some experts predict that the number may exceed twice that much. All types of people will be included in this "visitor" category, too:

- A technician from a pharmaceutical company may spend two weeks in orbit operating a vaccine production-module which will create drugs of unprecedented purity and potency.

- An astronomer from a small Midwestern college might be chosen to implement a celestial observation program on a NASA-provided infra-red survey telescope spectrometer.

- A graduate student in oceanography could do a PhD dissertation from orbit, charting the tropical currents on continental shelves.

- A construction foreman might be sent into orbit by his building research division to oversee the assembly and operation of a beam rolling plant which converts Shuttle fuel tank aluminum in-

James Oberg is an Air Force Captain and aerospace engineer detailed to NASA for the Space Shuttle program. He is also a free-lance science and space writer/lecturer. He is Associate Editor of *Space World* magazine and a Contributing Editor to *Astronomy* magazine. His articles have appeared in such diverse publications as *Analog* and *Sky and Telescope*. He often lectures on space colonization and is a member of the Board of Directors of the "L-5 Society" (which is dedicated to the founding of space colonies in Earth orbit).

to structural spars half a mile long, to be used in the construction of a giant radio telescope and a solar power station.

- A neurologist studying balance and vertigo mechanisms in an attempt to understand normal and abnormal brain psychology may bring along a small zoo of experimental animals and then be granted official permission to test reluctant fellow shipmates, too.

- An Air Force technical sergeant from a New England electronics laboratory might spend days in orbit monitoring the performance of a new design for a large, unfurlable space telemetry antenna system.

Payload specialists, unlike current astronauts, will not be chosen from an elite grouping, nor will they be unique in any way in terms of backgrounds, interests and goals. NASA plans to have both men and women in the program, ranging in age from their early 20's to late 60's. They may be any height from 5'1" to 6'4". They can wear glasses, have false teeth, allergies, flat feet, pot bellies and bad posture. All they have to do is take what the Air Force calls a Class II Flight Physical; a standard test which a large part of the present day adult population could easily pass.

Science buffs will not be the only passengers considered for the role of payload specialist. Other observers may include newsmen, tourists, medical patients, artists and the President of the United States.

To alert all future part-time astronauts, NASA plans to publish an "Announcement of Opportunity" for each Space Shuttle mission, several years prior to that particular flight. It will also serve to detail the instrumentation to be available on that mission, as well as ask for any ideas as far as additional instruments and experiments are concerned. On some missions, such as routine satellite launchings and the like, NASA will offer seats on a "space available" basis, which will not interfere with the primary mission. In all cases, it's up to the would-be payload specialist to watch out for any and all opportunities and then go after them with glee.

But just what are the particulars involved in actually being chosen for a Space Shuttle jaunt as a specialist? Well, NASA itself determines what type of experiments will be conducted on each mission. Once that is done, the principal scientists involved form a panel which picks the appropriate free-lance astronauts from matching fields. NASA still hasn't come up with a method for picking the "space

(Continued on page 62)

NASA AND ESA SIMULATE SPACELAB-SHUTTLE MISSIONS

NASA and the European Space Agency have completed a ten-day simulation of a 1980's Spacelab mission using the Galileo II (a Convair 580 four-jet transport aircraft). The jet is equipped with Spacelab hardware, experiments and a mobile van to provide living quarters and permit the crew to be isolated as they would be on a space mission.

The mission, called ASSESS II (Airborne Science Spacelab Experiment System Simulation) involved a mission specialist and four payload specialists (two from ESA and two from NASA) who were isolated within the aircraft and van for ten days.

Objectives of the simulation, in addition to obtaining basic scientific information, include evaluation of management of payload and mission operations for the development of low-cost concepts for Spacelab. A further objective is to evaluate a plan to include use of principal investigators as payload specialists.

The Galileo II, on which the ASSESS II mission was flown, is a sophisticated flying laboratory used by NASA for a variety of scientific missions. The aircraft made six-hour flights on each of the ten days of the simulation. The payload and mission specialists remained confined throughout the ten-day period to work on the experiment payload and slept in adjacent living quarters.

Six simulated Spacelab missions have been conducted since the program began in 1972—each mission designed to evaluate potential Shuttle Spacelab concepts in increasing detail. ASSESS II is the second mission to use the Galileo flying laboratory. The first ASSESS I was conducted jointly with ESA in June 1975 and involved five data flights over a six-day confinement period.

ASSESS II is a joint effort by NASA and ESA. Of the ten instrument packages, five are furnished by ESA and five are furnished by NASA. The experiments are generally in the fields of Earth resources, atmospheric pollution

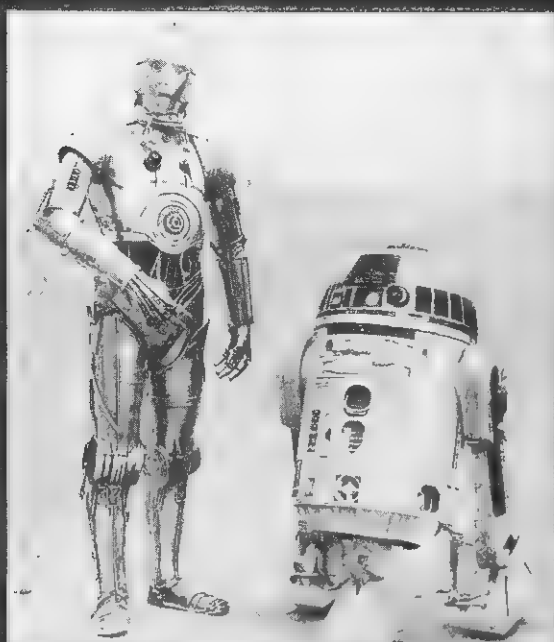


Spacelab II was up at the European Space Agency and the NASA Space Shuttle and ESA missions, including a new Spacelab II, to meet in part missions with the United States.

monitoring and infrared astronomy.

Astronaut Karl Henize of Johnson Space Center served as mission specialist for this simulation. His duties included controlling and monitoring aircraft (spacecraft), experiment support systems, coordinating activities of the payload specialists and providing interface between payload specialists and the Galileo flight crew.

The Galileo was put on exhibit at the Paris Air Show. Following the air show, Galileo II will be flown to Cologne, Germany, where the ESA experiments will be removed.



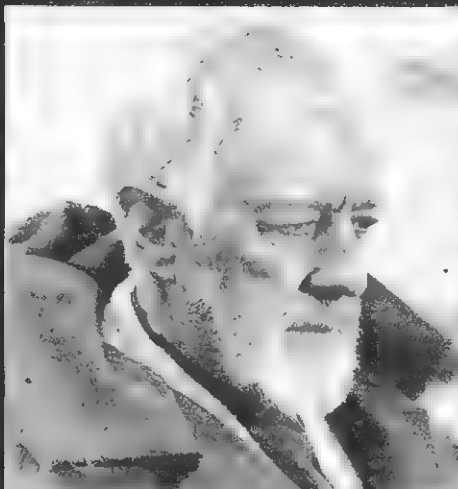
See-Threepio (left) and Artoo-Detoo are essential, major characters—if not the outright heroes—of the production. Movie-magic and real robotics are skillfully blended to present totally believable “thinking machines.”

WELCOME BACK TO THE WARS

STARLOG continues its coverage of the most glorious space fantasy ever conceived and realized on the screen. *Star Wars* is destined to become the definitive film of the genre: all SF movies that follow it will unavoidably be compared with *Wars*. The work that went into the making of this cine magic is staggering. Over seventy people are listed in the “Miniature and Optical Effects” credits for the film; hundreds more added their behind-the-camera expertise to the production. We salute these unseen craftsmen and their incredible achievement. Here we present the on-screen heroes of the ultimate experience for all SF and movie fans. *Star Wars*.



Luke Skywalker is Mark Hamill's first important screen role. But he felt right at home—Mark has been a science-fiction fan for years. Now he finds himself the object of fan adoration.



Alec Guinness is a true giant of the silver screen. Impressed by his professionalism, George Lucas allowed him to improvise some of the dialog as the production moved along.



Harrison Ford (Han Solo) readies one of the deadly-looking hand weapons used in the film. To insure their authenticity, real English pistols were “dressed-up” and utilized.



Peter Mayhew smiles for the camera, dressed as Chewbacca, the Wookiee. The credit for Chewie's appearance goes to makeup man Stuart Freeborn.



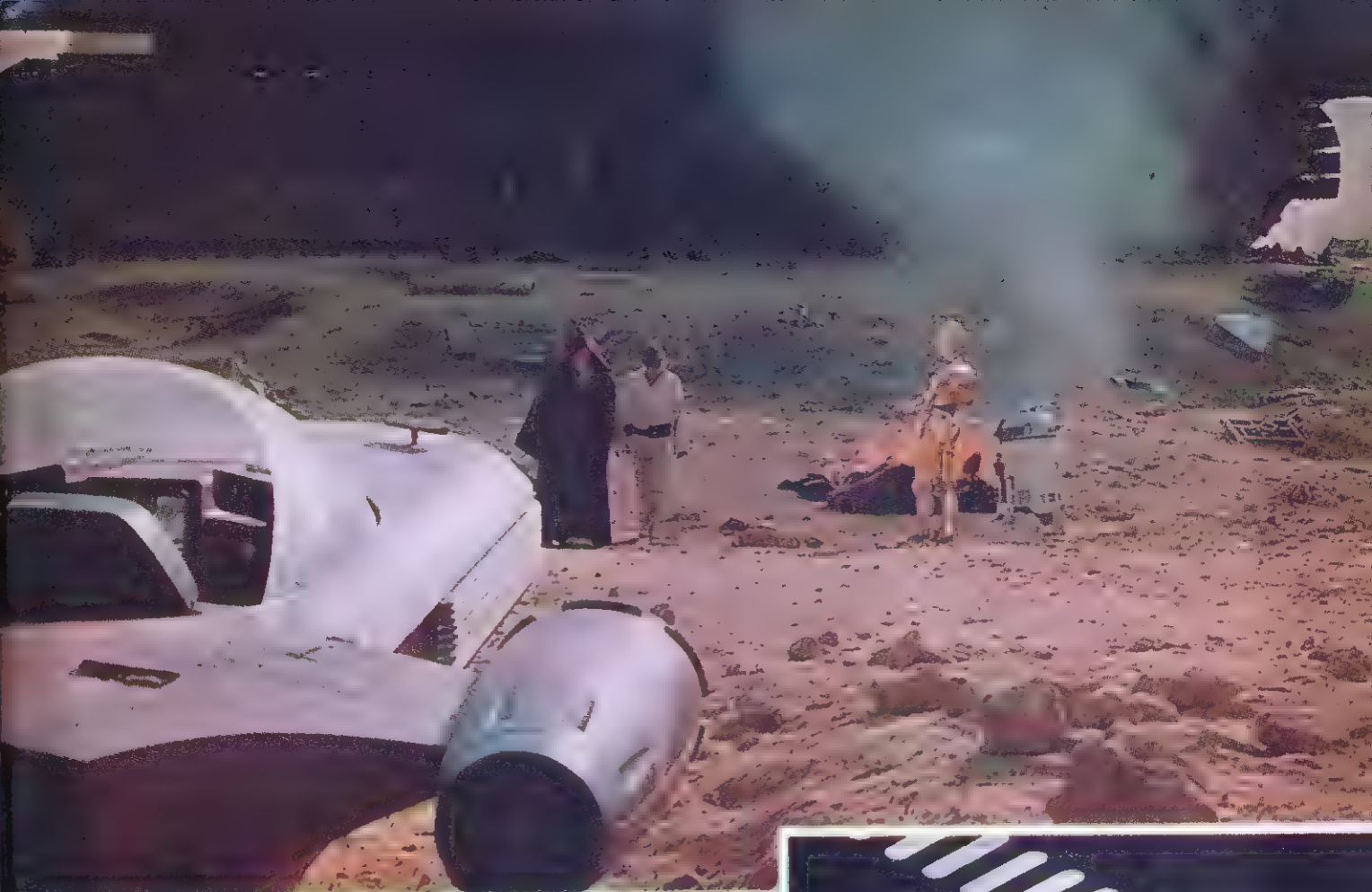
Carrie Fisher (Princess Leia) is another relative unknown chosen by George Lucas. That status will quickly change after this role.



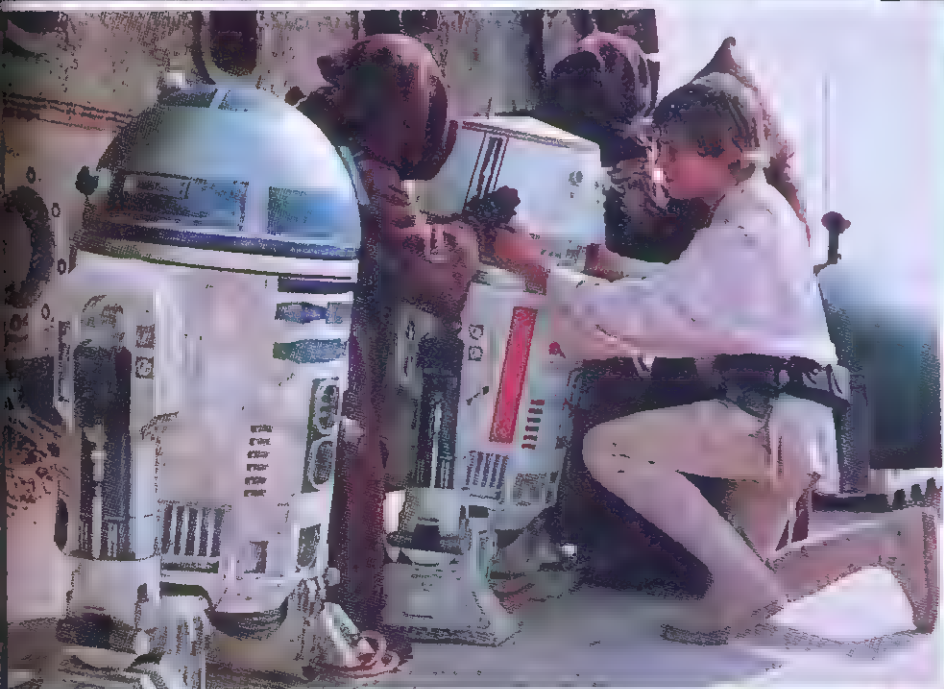
Peter Cushing (Grand Moff Tarkin) plays his evil character to the hilt. *Star Wars* is quite a step up from the “B” horror flicks.



That's actor David Prowse in the Darth Vader costume. It was designed to make him appear as inhuman as possible, and it does.



Above: Ben Kenobi, Luke, Artoo-Detoo and See-Three discover the remains of a Stormtrooper attack on a Sandcrawler and its inhabitants. Special effects pervade every aspect of the film and they are *extremely* effective. The hovercraft hovers, the droids are obviously non-human, autonomous machines. The space battles have to be seen to be believed.



The opposing forces in the movie are clearly drawn — there is no doubt as to who are the “good guys” and who are the “bad guys.” Witness Luke Skywalker (above), the picture of teenage innocence. Compare him with the troops of the Empire (right), intimidating, inhuman *Stormtroopers*.







Photos: NBC
Saturday morning science fiction has come a long way since the rayguns and rockets of *Flash Gordon*, but it still retains the essence: lots of action and human drama. One of the current successes is *Ark II*, a "post-holocaust" series following the exploits of a group dedicated to re-civilizing what remains of humanity. The late, lamented *Planet of the Apes* (inset) was an animated series based on the movie classic. Captain Marvel is part of the *Shazam/Isis Hour*—a superhero fantasy.



Photo: CBS

Once a week the youth of America join in a massive orgy of imaginative adventures while their parents close the door and (in *most* cases) look the other way . . .

SATURDAY MORNING TV

By JIM BURNS

During the decades of the 30s and 40s and into the 50s, Saturday morning was a special time for children. Unbridled fantasy ran rampant throughout the country on the screens of local movie houses. This phenomena was called "Kiddie Matinee." It was the time when you could see the latest adventures of Flash Gordon, Buck Rogers, Superman, Commando Cody, or even Captain Marvel. It was also the ideal time for parents to catch up on their sleep, clean up the house, chat on the phone, and generally have a rest from the noise and activity that is usually associated with children.

Then, with the development of com-

mercial TV broadcasting in the 50s, kids found that they could stay at home for their weekend treat. Many of the early kid shows stuck with a formula that had already been proven successful—they ran weekly episodes of the movie serials! Many of them were fantasy or science-fiction-oriented, and they set the tone for weekend entertainment in the following decades.

It wasn't until the early 60s that TV networks began producing new fantasy series for Saturday A.M. showing. When they did, they combined the perfect technique for giving the imagination free reign with "space-age" themes, and animated science fantasy came into its own.

1964 saw the release of *Space Angel*,

an intriguing, serialized space opera. Produced by TV Comic Strips, Inc., *Space Angel* utilized Syncro-Vox, a process in which human lips are superimposed over animated characters.

Another 60s Saturday cartoon was Richard Ullman's *Colonel Bleep*, originally produced in 1957. Other similarly syndicated 50s shows included *Johnny Jupiter* and *Captain Z-ro*.

In 1963, Japan's Mushi Productions aired *Astro Boy* on national weekend television in association with NBC. The series detailed the adventures of a robotic boy and in later episodes, his specially-designed robot sister. Mushi Productions was also responsible for many other TV cartoons. They produced *Eighth Man*, *Gigantor*, *Jet Boy*,



Photos: NBC
Above: Three famous horror figures played strictly for laughs on *The Monster Squad*. Top right: Kathy Coleman and Wesley Eure survey their *Land of the Lost*, which features superior special effects. Bottom right: Joanna Cameron as the goddess Isis, as popular a video superheroine as Wonder Woman.



Photo: CBS

THANKS . . .

to the following people who supplied information and materials for STARLOG's Show Guide to Saturday Morning TV: Janet Storm and CBS-TV; Dom Giofre' and NBC-TV; Vic Ghidalia and ABC-TV; Malcolm Klein and Filmmation Assoc.; Susan Devaney and Hanna-Barbera Productions; Sid and Marty Krofft Productions; Constance Martel and American International Television; Sibyl Roberts and Solters and Roskin; Independent Television Corporation; and Tom Rogers. The author would like to extend special appreciation to Mr. Jerry Beck whose research assistance was invaluable.

Johnny Sokko and His Flying Robot, Kimba, the White Lion, Prince Planet, Soltan—Boy From Outer Space, and Speed Racer, in association with Osamu Tezuka.

NBC's 1963 schedule also debuted ITC's *Fireball XL-5*. Produced by Gerry and Sylvia Anderson (*U.F.O., Space: 1999*), this Saturday morning show centered around the Galaxy Patrol's "Space City" headquarters where a futuristic police force protected the solar system from enemies trying to destroy the peaceful status quo. *Fireball XL-5* was shot in Supermarionation, a technique pioneered by the Andersons

Below: a'cel from the *Star Trek* animated episode, "The Ambergris Element." Although it was produced in "cartoon" form, this series offered some of the most sophisticated science fiction ever put on television. Many of the creative people who worked on the live-action show also worked on this one.

Photo: Filmmation



for working with marionettes. This involves a computer to synchronize the moving mouth of a puppet, plus computer commands to work the strings of the puppet while the humans sit back and watch. Other Supermarionation shows which sometimes appeared during the early weekend hours were *Super-car*, *Stingray*, *Thunderbirds*, and *Captain Scarlet and the Mystereons*.

The mid/late 60s witnessed a boom in superhero cartoons, partially prompted by ABC's successful live-action *Batman* series. Oscar-winners William Hanna and Joseph Barbera led this profitable wave with several sporadically viable science-fiction adventures. Some of their more popular entries included *Atom Ant*, *Birdman*, *Dino Boy*, *The Fantastic Four*, *Frankenstein, Jr.*, and *the Impossibles*, *The Galaxy Trio*, *The Herculoids*, *Johnny Quest*, *The Mighty Mightor*, *Moby Dick*, *Shazam*, *Space Ghost*, and *Space Kiddettes*.

Many other 60s SF-oriented shows enjoyed Saturday morning exposure. They included *The Adventures of Sinbad Jr.*, *The Adventures of Tin Tin*, *Batfink*, *Courageous Cat* and *Minute Mouse*, *Do Do—The Kid From Outer Space*, *Johnny Cypher in Dimension Zero*, *Journey to the Center of the Earth*, *King Kong*, *Marine Boy*, *Marvel Superheroes*, *The Mighty Heroes*, *Rod*

Rocket, *Roger Ramjet*, *Samson and Goliath*, *Spiderman*, *Super President*, and *Ultraman*.

By 1968, various activist groups were insisting that "excessive violence" pervaded Saturday morning television. This resulted in the 70s plethora of inane A.M. weekend programming, made "safe" for children.

The forerunner of these series, 1969's *H.R. Pufnstuf*, was actually quite good. Produced by master showmen Sid and Marty Krofft, *Pufnstuf* lasted three years. Its success spawned the Kroffts' other children's vehicles: *The Bugaloos*, *Lidsville*, and *Sigmund and the Sea Monsters*.

Filmation Associates also provided pleasant weekend fantasies. Headed by Emmy Award-winners Norm Prescott and Lou Scheimer, they produced the 60s' *Fantastic Voyage*, *Aquaman*, *Batman*, and *Superman* cartoons. More recently, they were responsible for the animated *Star Trek* (see STARLOG No. 6) and *My Favorite Martian*.

The 70s have already seen an abundance of Saturday morning science fiction. The networks have given us *The Addams Family* (cartoon), *Ghost Busters*, *Josie and the Pussycats in Outer Space*, *Korg: 70,000 B.C.*, an animated *Lost in Space* film, *Mission: Magic*, *Partridge Family 2200 A.D.*,

Speed Buggy, *Valley of the Dinosaurs*, and *Return to the Planet of the Apes*.

Science-fiction-oriented live-action and animated shows now dominate Saturday morning TV viewing. Here is a typical listing, taken from *TV Guide*, for the morning of April 30th, a Saturday:

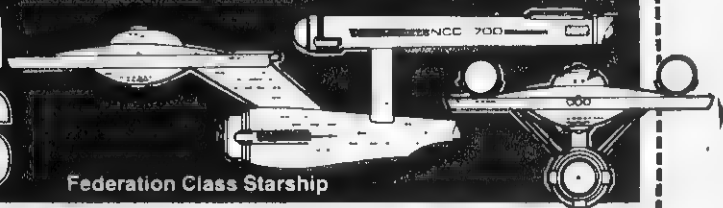
9:00—Channel 2 has *Scooby-Doo* and *Dynomutt*; Channel 11 has *Star Trek* (animated). 10:00—Channel 2 has *Tarzan* (animated), Channel 9 has *The Invisible Man Returns* (film), Channel 11 has *Batman* (live-action). 10:30—Channel 2 has *Batman* (animated), Channel 4 has *Monster Squad*, Channel 7 has *Krofft Supershow*. 11:00—Channel 2 has *Shazam/Isis*, Channel 4 has *Space Ghost*, *Frankenstein, Jr.* 11:30—Channel 4 has *Big John*, *Little John*. 12:00—Channel 4 has *Land of the Lost*. 12:30—Channel 2 has *Ark II*.

The science-fiction/fantasy programming doesn't stop there, but the morning does.

Saturdays are again the home of unbridled fantasy entertainment. The only difference is that now some parents who grew up on Kiddie Matinees have become early risers, too, knowing that even in adulthood they can follow the latest adventures of their favorite heroes—from the comfort of their own beds.



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WA-5 Fed. Shuttlecraft \$1.50
[WA-5 has stand and is 1/400 scale]

WA-10 KLINGON Battle Cruiser \$2.25
WA-11 Klg. Light Cruiser \$2.25
WA-12 Klg. Destroyer \$2.25
WA-13 Klg. Recharge Cruiser \$2.25
WA-14 Klg. Battleship \$2.50
WA-15 Klg. Tug \$2.50

WA-20 THOLIAN Battle Cruiser \$2.25
WA-21 Thln. Light Cruiser \$2.25
WA-22 Thln. Recharge Cruiser \$2.25
WA-23 Thln. Scouts (4) \$1.00
WA-24 Thln. Battleship \$2.50

WA-30 E'CKOR Battleships \$2.25
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WA-51 ROMULAN Scout \$2.25
WA-52 Romln. Destroyer \$2.25
WA-53 Romln. Bird of Prey Marauder \$2.25

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WA-61 Zlthn. Destroyer \$2.25
WA-62 Zlthn. Heavy Cruiser \$3.00
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WA-64 Zlthn. Battleship \$10.00
WA-70 DOMAN Man of War \$3.50
WA-1000 Large Stand [for all but WA-5 and

WA-23] \$5.00
WA-1001 Small Stand [comes with WA-5,

you need 4 for WA-23] \$1.15
Stands are metal bases and lucite rods.

WA-2000 Game rules with three ships and stands [WA-1, WA-10, & 1 Tholian

Scout] \$9.00
Prices above are for each single ship unless

noted otherwise in ().
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COMPLETE SHOW GUIDE TO

Saturday Morning Science Fiction,



ARK II

Format: Half-hour live-action science-fiction adventure series
Story Situation: The efforts of a group of young people seeking to reestablish civilization in a world destroyed by atomic war, hundreds of years in the future.
Stars: Terry Lester (Jonah), Jean Marie Hon (Ruth), Jose Flores (Samuel) Adam (the mutated chimpanzee)
Produced By: Filmmation Associates
Executive Producers: Lou Scheimer, Norm Prescott
Producer: Richard Rosenbloom
Created By: Martin Roth
Director of Photography: Robert F. Sparks
Music and Sound Effects: Horta-Mahana
Electronic Special Effects: Sonex International
"Ark II" and "Ark Roamer"
Vehicles Designed By: The Brubaker Group
Jet Jumper Designed By: Nelson Tyler
Art Director: Michael Baugh
Directors: Ted Post, Hollingsworth Morse
Writers: Martin Roth, Robert Specht, Ben Masselink, David Dworski, Mark Jones and Mike Prescott, Phyllis and Bob White, John Ashby, Richard Carr, Peter Dixon
Network: CBS

FAR OUT SPACE NUTS

Format: Half-hour live-action science-fiction comedy/adventure
Story Situation: The story of two custodians working at NASA who accidentally blast off towards outer space in a government rocket.
Stars: Bob Denver (Junior), Chuck McCann (Marty)
Produced By: Sid and Marty Krofft
Producers: Sid and Marty Krofft in association with Al Schwartz
Associate Producer: Mary Jo Blue
Directors: Wes Kenney, Claudio Guzman
Writers: Chuck McCann, Earle Doud, and others
Art Director: Herman Zimmerman
Network: CBS



THE KROFFTS SUPERSHOW

Format: A live-action 90-minute comedy-adventure series comprised of four segments: "Dr. Shrinker," "Electrawoman," "Wonderbug," and "The Lost Saucer." Captain Kool and the Kongs perform comedy sketches and songs especially written for them by the Osmonds to tie the program together and introduce each segment.
Production Company: Sid and Marty Krofft Productions
Executive Producers: Sid and Marty Krofft
Network: ABC



BIG JOHN, LITTLE JOHN

Format: Half-hour live-action science-fiction comedy series
Story Situation: The problems of a man who, after drinking from the fountain of youth, fluctuates between being a 45-year-old junior high school science teacher and a 12-year-old student.
Stars: Herb Edelman (Big John), Robbie Rist (Little John), Joyce Bulifant, and others
Executive Producer: Sherwood Schwartz
Producer: Lloyd Schwartz
Director: Gordon Wiles
Director of Photography: Alan Stensvold
Art Director: Keaton Walker
Props: Bill Bates
Makeup: Ken Chase
Sound: Bill Edmunson
Wardrobe: Robert Tuturice
Writers: Various
Created By: Sherwood and Lloyd Schwartz
Producers: A D'Angelo/Bullock/Allen
Production in association with: Redwood Productions
Network: NBC



ELECTRAWOMAN

Story Situation: A serialized story of the adventures of Lori and Mara, magazine reporters who become Electrawoman and Dynagirl to combat evildoers.
Producer and Director: Walter Miller
Stars: Deldre Hall (Electrawoman), Judy Strangis (Dynagirl), Norman Alden (Frank Hefflin)
Story Editors: Dick Robbins and Duane Poole
Writers: Gerry Day, Bethel Leslie, Duane Poole, Dick Robbins, Greg Strangis



DR. SHRINKER

Story Situation: A comedy-adventure about three youngsters who are miniaturized by a likeable villain (Dr. Shrinker).
Producer and Director: Jack Regas
Stars: Jay Robinson (Dr. Shrinker), Billy Barty (Hugo), Susan Lawrence (B.J.), Ted Eccles, Jeff MacKay
Story Consultant: Donald Boyle
Writers: Donald Boyle, Ed Jurist, Bernie Kahn, Leo Rifkin, Si Rose, Greg Strangis

WONDERBUG

Story Situation: A comedy-adventure about three teenagers and their magical car, Wonderbug.
Producer and Director: Al Schwartz
Stars: David Levy (Barry), Carol Ann Sefflinger (Susan), John Anthony Bailey (C.C.)
Script Supervisors: Dick Robbins and Duane Poole
Writers: Jim Brochu, Earle Doud, Mark Fink, Fred S. Fox, Seaman Jacobs, Lee Maddux, Chuck McCann, Jack Mendelsohn, Duane Poole, Dick Robbins



LAND OF THE LOST

Format: Half-hour live action science fiction adventure series
Story Situation: While on a routine river trip, forest ranger Rick Marshall, his teenage son Will, and daughter Holly plunge down a waterfall, through a time vortex, and onto a prehistoric, lost continent. Third season: A super tremor severely shakes the alternate universe and swallows up Rick Marshall. At the same time, uncle Jack Marshall, an engineer who has been tracking his kin, drops into the lost land.
Stars: Spencer Milligan (Rick Marshall), Wesley Eure (Will), Kathy Coleman (Holly), Ron Harper (Jack Marshall)
Executive Producers: Sid and Marty Krofft
Created By: Sid and Marty Krofft
Producer: Jon Kubichek
Associate Producer: Jim Washburn
Story Editors: David Gerrold (First season), Sam Roeca
Art Director: Herman Zimmerman
Stop-Motion Animation Directed By: Gene Warren
Music By: Larry Neiman and Jack Tilar
Lighting Design By: Greg Brunton
Writers: David Gerrold, Margaret Armen, Larry Niven, Norman Spinrad, Walter Koenig, Dick Morgan, Wina Sturgeon, Barry Blitzer, Ben Bova, Joyce Perry, D.C. Fontana, others
Network: NBC

THE LOST SAUCER

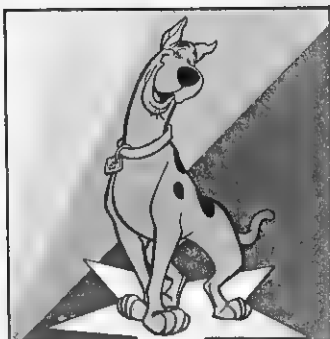
Story Situation: Space comedy about two androids, Fi and Fum, who land on Earth, 1975, and invite a young boy and his babysitter aboard, resulting in a trip through a time warp into civilizations of the future.
Produced By: Sid and Marty Krofft
Executive Producer: Si Rose
Stars: Jim Nabors (Fum), Ruth Buzzi (Fi), Alice Playten (Alice), Jarrod Johnson (Jerry)
Associate Producer: Barbara Searles
Special Effects By: Gordon Graff
Costume Design By: Jeremy Ralston
Art Director: Tom Azzari
Lighting Director: Steve Burum

Fantasy & Superheroes Kid-Vid



THE MONSTER SQUAD

Format: Half-hour live-action comedy/adventure series
Story Situation: Dracula, Frankenstein, and Bruce Wolfman form a crime-fighting squad under the direction of a young criminologist, Walt, who is working his way through college as night watchman at a wax museum. Walt has perfected a device which brings the monsters to life.
Stars: Henry Polic II (Dracula), Michael Lane (Frankenstein), Buck Kartalian (Bruce Wolfman), Fred Grandy (Walt)
Executive Producers: Bill D'Angelo, Harvey Bullock, Ray Allen
Producer: Michael McLean
Story Editor: Stanley Ralph Ross
Director of Photography: Alan Stensvold
Art Director: Keaton Walker
Music: Dick LaSalle
Make-Up: Ken Chase
Production: D'Angelo/Bullock/Allen
Productions in association with NBC-TV
Directors: Herman Hoffman, Bill D'Angelo and others
Writers: Various
Network: NBC



THE SCOOBY-DOO/ DYNOMUTT HOUR

Format: A 60-minute comedy/adventure series comprised of three animated segments: "Scooby-Doo, Where Are You?"; "Scooby-Doo"; and "Dynomutt, Dog Wonder".
Story Situation: "Scooby-Doo, Where Are You?": Four youngsters and their dog Scooby-Doo attempt to solve mysteries. "Scooby-Doo": Scooby-Doo is aided by his canine friends Scooby Dee and Scooby Dum in helping four youngsters who attempt to solve mysteries. "Dynomutt, Dog Wonder": Dynomutt is a robot dog wonder and faithful companion to the Blue Falcon, champion of law and order.
Producers: Hanna-Barbera Productions
Executive Producers: William Hanna, Joseph Barbera
Director: Charles Nichols
Voices: Don Messick, Frank Welker, Heather North, Casey Kasem, Nicole Jaffe, others
Network: ABC



THE NEW ADVENTURES OF BATMAN

Format: Half-hour animated adventure series
Story Situation: Aided by the mischievous Batmite, Batman and Robin (and occasionally Batgirl), combat evildoers like Joker, Riddler, Cat Woman, Penguin, and others.
Producers: Filmation Associates
Executive Producers: Norm Prescott and Lou Scheimer
Produced By: Don Christensen
Voices: Adam West, Burt Ward, Lennie Weinrib, Melendy Britt
Supervising Director: Don Towseley
Animation Directors: Rudy Larriva, Lou Zukor, Gwen Wetzler
Art Directors: Herb Hazelton, Alberto De Milla
Story board Director: Bob Kline
Director of Color: Ervin Kaplan
Music and Sound Effects: Horta-Mahana
Writers: Chuck Menville, Len Janson, Bill Danch, Jim Ryan, Mark Fink, Arthur Nadel
Network: CBS



THE SHAZAM!/ ISIS HOUR

Format: 60-minute live-action adventure series comprised of two segments: "Shazam!" and "Isis".
Produced By: Filmation Associates
Executive Producers: Norm Prescott, Lou Scheimer, Richard Rosenbloom
Producer: Arthur H. Nadel
Creative Director: Don Christensen
Director of Photography: Robert F. Sparks
Music and Sound Effects: Horta-Mahana
Network: CBS

SHAZAM!

Story Situation: The exploits of superhero Captain Marvel and his alter ego, Billy Batson.
Stars: Michael Gray (Billy Batson), Les Tremayne (Mr. Mentor), Jackson Bostwick (Captain Marvel, rebroadcasts), John Davay (Captain Marvel, new episodes)
Directors: Hollingsworth Morse, John Peyser, Henry J. Lange, Jr., and others
Writers: J. Michael Reeves, Ray Goldstone, Arthur Nadel, Susan Dworski, Len Janson, Paolo Orsini, and others

ISIS

Story Situation: The exploits of superheroine Isis and her alter ego, Andrea Thomas.
Stars: JoAnna Cameron (Isis), Brian Cutler (Rick Mason), Joanna Pang (Cindy Lee, rebroadcasts), Ronalda Douglas (Rennie)
Created By: Marc Richards
Directors: Earl Bellamy, Hollingsworth Morse, Arthur Nadel, and others
Writers: Peter L. Dixon, Sarah Dixon, Sid Morse, Arthur Nadel, Norman Cameron, Ann Udell, Len Janson, Chuck Menville, and others
Electronic Special Effects: Sonex International



SUPER FRIENDS

Format: 60-minute animated adventure series
Story Situation: Aided by two teenaged assistants and their dog—Wendy, Marvin, and Wonderdog—Superman, Wonderwoman, Batman and Robin, and Aquaman form an indestructible group of crusaders against the forces of evil. They operate out of the Hall of Justice in Washington, D.C.
Producers: Hanna-Barbera Productions
Executive Producers: William Hanna, Joseph Barbera
Voices: Danny Dark (Superman), Olan Soule (Batman), Casey Kasem (Robin), Shannon Farnon (Wonderwoman), Norman Alden (Aquaman), Sheri Albreton (Wendy), Frank Welker (Marvin, Wonderdog)
Music: Hoyt Curtin, Paul DeKorte
Network: ABC

SPACE GHOST/ FRANKENSTEIN, JR.

Format: Half-hour animated adventure series comprised of two "Space Ghost" segments and one "Frankenstein, Jr." segment.
Story Situation: "Space Ghost": The exploits of Space Ghost, an interplanetary crime fighter, and his teenage wards Jaco and Jan, and their pet space monkey, Blip. Through the use of a magic belt, Space Ghost receives the gift of invisibility. "Frankenstein, Jr.": Frankenstein, Jr. is a thirty-foot mechanical man built by Buzz, a boy-scientist, who is advanced far beyond his age by the knowledge taught him by his scientist father. The trio finds adventure while battling secret agents from foreign powers.
Producers: Hanna-Barbera Productions
Executive Producers: William Hanna, Joseph Barbera
Voices: Gary Owens (Space Ghost), Ginny Tyler (Jan), Tim Mathieson (Jaye), Ted Cassidy (Frankenstein, Jr.), Dick Beals (Buzz), John Stephenson (Father)
Music: Hoyt Curtin
Network: NBC

(Continued from page 27)

say across the board, what would he do?

"I couldn't have told you two days ago but I can now because I'm going to do it with the CBC. I would like to put on a half-hour show of me reading my stories. That's all." But by this time I had learned enough from listening to Harlan to know that this *couldn't* be all. I asked him to elaborate—and of course he did.

"There'd be an empty limbo set, with maybe some pools of color and some mist drifting across it, and I would use—in honor of a radio program that influenced me profoundly when I was a kid—Wyllis Cooper's *Quiet, Please*. It would be dark and you'd see me standing by a music stand, way down there, and a voice would come on and say 'QUIET, PLEASE.' (Softer, now) 'Quiet, please.' The second movement of Dvorak's second symphony would cut in and the camera would come to me and I'd say: 'Close your eyes and watch your television set—and let your *mind* work. I want to tell you a story. . . . And then I'd begin reading a story. I'd write a new half-hour story for each show." If the CBC pilot goes well, Harlan has a chance to actually make this dream come true. Whether or not it would be shown on American TV is a



" . . . I no longer feel that I can be part of an organization that has a death wish this strong. Therefore, I am resigning from SFWA. Don't call me anymore, because I ain't your Hollywood liaison anymore. I'm going to move off and I'm going to do my number there and I'm going to get fat and I'm going to get rich and I'm going to England twice a year. And the rest of you people are going to be wearing 1940s clothes and (think you are) living in Valhalla because you go to a convention and some terminal acne case comes up and strokes you. My resignation will be in the mail and I expect a refund on the balance of my dues. This is the last time I'll be here to mess up an SFWA function."

question for the future.

But now, having spent a fascinating afternoon-into-night being alternately amused and amazed, it was time to leave. Harlan had to prepare for his evening's activities as well as his speech to the SFWA the following afternoon. In that speech he would announce his resignation from the writers' group. And true to form, he would pull no punches. He chastised his fellow members for allowing themselves to be used, abused, and generally ignored by the giants of the entertainment industry: movies and TV.

It was an angry, moving and even inspiring speech; three elements that are inherent in all of Harlan's expositions. For first and foremost, Harlan Ellison is a gifted storyteller and truth-sayer. Everything he does, he approaches with that same burning passion, whether it's a college lecture, a record album, a comic book, or a resignation speech before an assembly of his respected peers. Harlan attacks life and loves it to his fullest potential—he knows of no other way to live.

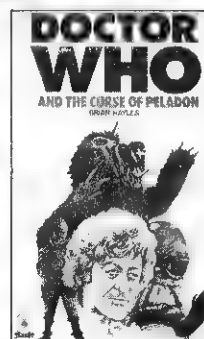
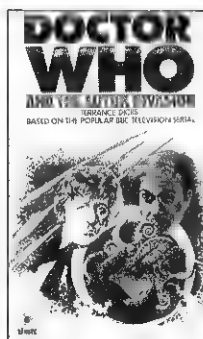
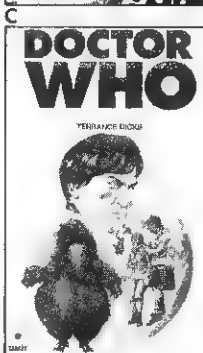
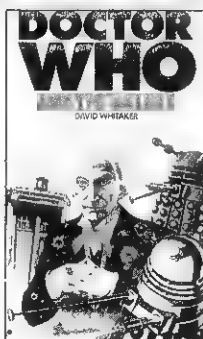
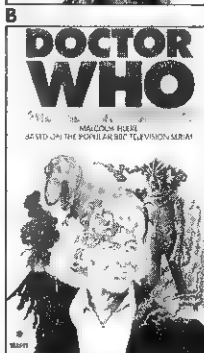
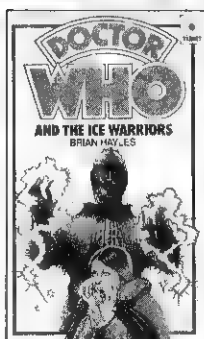
He is a troublemaker because he refuses to ignore problems. His is the voice of society's conscience. For this very reason, controversy is destined to follow—and precede—him throughout his life; and one feels Harlan wouldn't want it any other way. ★

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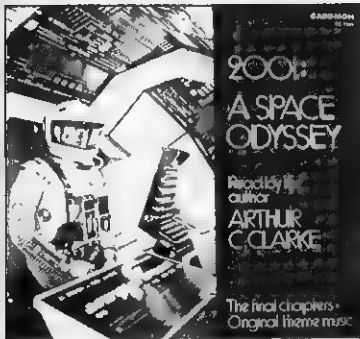
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STARLOG PRESENTS
**THE MAGICAL TECHNIQUES
OF MOVIE AND TV
SPECIAL EFFECTS**

PART III
Model Animation



By DAVID HUTCHISON

Dinosaurs & Harry Houdini

The year was 1922. The world was much larger then. It took three days at best to travel across the continental United States. Deepest Africa was still the continent of mystery, a vast blank on the map marked: *unexplored*. And *magic* was still alive.

Indicative of the times was the fad of spiritualism, one of the leading proponents of which was Sir Arthur Conan Doyle. He had dedicated his life (apart from his writing) to establishing the "reality of the spiritual world."

Sir Arthur's archenemy in this respect was the world-famous Harry Houdini, who had dedicated his life (apart from magic) to unmasking mediums and exposing phoney seances—which then were all the rage.

In June of 1922 Houdini invited Sir Arthur to a meeting of the Society of American Magicians. Sir Arthur, who had been needed many times for his beliefs in psychic phenomena, saw a chance to pay back his adversaries. Sir Arthur had sold the film rights to his novel, *The Lost World*. A relatively unknown special-effects artist by the name of Willis O'Brien had completed a test reel for *Lost World*—several sequences of dinosaurs fighting in a lush prehistoric setting.

So on that warm summer evening, back in '22, Sir Arthur set off with the test reel under his arm, confident that he would be able to pull off a little magic of his own before an assembly of the world's greatest magicians.

If Sir Arthur planned to create a little stir among his adversaries that night, he

erred; pandemonium resulted.

The following morning the headlines of the N.Y. Times proclaimed:

DINOSAURS CAVORT IN FILM FOR DOYLE!

**Spiritist Mystifies World-Famed
Magician With Pictures of
Prehistoric Beasts!!**

Keeps Origin a Secret . . .

**Monsters of Other Ages Shown—
Some Fighting, Some At Play
In Their Native Jungles.**

Aside from some early pioneering efforts by George Melies and a few others, model animation as a cinematic technique was virtually unknown. *The Lost World* made its debut in 1925 and is generally credited as the first *feature* to depend on model animation. *King Kong* in 1933, the classic *tour de force* of the process, established Willis O'Brien as the reigning god of the technique that he had fathered.

The Illusion Is In The Model

Model animation, according to Ray Harryhausen (O'Brien's assistant in his later years and current master of the field) is: "Basically three dimensional, stop-motion photography—single frame work. Stop-motion photography involves beginning with a series of still pictures photographed individually and progresses to the illusion of movement. Lifelike figures are built and their movement minutely choreographed and synchronized into the film."

The use of the term "three dimensional" refers to the models being

Photos: © 1975 Excelsior Animated Moving Pictures

Above: A corner of Gene Warren's studio, Excelsior Animated Moving Pictures, is rigged with table top sets for NBC's *Land of the Lost*. Right: Dopey, one of the series "stars," receives his direction from the hand of the master on one of Gene's stunning miniature-scaled sets.

This is the third part in STARLOG'S feature series on *Special Effects*. **Part I—The Use of Miniatures** appeared in issue No. 6. **Part II—Robby the Robot** appeared in No. 7.



Preproduction Artwork

After these sketches are approved by the producer, the general "look" and visual mood of the film will have been determined. The sketches will be referred to time and time again by the production team during the next stages of production so that the visual concept they represent is not deviated from. (Such sketches are as visually stunning and dramatic as possible since the producer will also be using them to raise money for the project.)

From this preproduction artwork, the art director produces a series of continuity drawings and the model animator produces a series of model sheets or a "sketch" in clay. Sometimes these tasks are handled by the same man (Ray Harryhausen usually does both), but often they are executed by different men in different departments of the production company.

A model sheet consists of a series of drawings revealing the character to be animated in a variety of poses and moods. These detailed illustrations determine how the model will move as a character—how he expresses himself physically and the range of movements involved. The model sheet is similar in principle to the model sheets used for cel animation in a cartoon.

Continuity sketches are a series of drawings for each scene in the film and very often for each camera shot. Continuity sketches show what action is to be filmed; what part of the shot will be live action or model animation; what part of the shot will be full size or miniature; what process(es) will be used to achieve the shot: traveling matte, perspective shot, glass shot, rear screen, etc.

The importance of complete continuity sketches cannot be overemphasized for the success of a production that involves extensive special-effects work. Weeks, months, and sometimes years will separate the filming of the live action from the special effects that must be created. Such sketches tell the actors and the director what is expected of them in any given scene, since the "giant crab," "raging dinosaur," or "tiny princess" isn't there for the actors to play off of when the scene is being filmed. In addition, such sketches enable the production manager and producers to construct an accurate budget, draw up a production schedule, and know in advance what equipment will be necessary for any given shot.

First Things First: The Skeleton

Generally speaking, after the continuity sketches and model sheets have been completed, the first rough three-

dimensional model is sculpted in clay. After approval (perhaps after a single generation, though sometimes many) a skeletal structure is designed and constructed, usually of ball-joint sockets and in metal. Interestingly, many models of the 30's were carved from wood with jointed arms and legs. Some of Mr. Harryhausen's earliest models were constructed of wooden-jointed armatures, with swatches of his mother's fur coat to finish the exterior of his first attempts.

Nowadays armatures are almost always constructed of metal for strength and ball-socket jointed for realism—though some parts may simply have a wire core which may be bent into whatever position is required. The degree of sophistication and amount of engineering time spent on the skeletal structures is largely a function of the demands portrayed by the continuity sketches. You don't build more than you have to.

The hero of *Mighty Joe Young* (1949) had an extremely dextrous skeletal structure (four models were produced for the film, each about twelve inches high) that was machined by Harry Cunningham. Care was taken to duplicate the actual skeletal joints of a live ape in the interests of realism. Even the joints in the fingers were fully articulated.

Such care is shown to good advantage

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in many sequences, often with comical, though wholly appropriate, results. Near the end of the film, just before the famous orphanage rescue sequence, Joe, is being hurried away from the police by his rescuers. The police have a court order to destroy the "beast." After finally eluding his pursuers, Joe is seated on the tailgate of the truck watching the police cars slowly disappear into the night as the escaping truck speeds Joe to freedom. We see Joe smile and nonchalantly look around at the passing scenery while *drumming his fingers on his knees*.

Oddly human, completely convincing, and utterly delightful, that single shot never fails to elicit an immediate response from the audience. That single moment of Joe's cool triumph probably took O'Brien and his staff all day to film—frame by frame.

Such convincing action depends not only upon a finely crafted skeleton, but on the "muscle and tissue" construction as well. Marcel Delgado built Joe up muscle by muscle with such elementary materials as cotton, liquid latex, and dental wax in an attempt to create the illusion of physiological reality—muscles that would flex and stretch on the precision armature.

A less time-consuming (and therefore money-saving) method is to create a mold for the clay model from which the latex model can be cast to fit around the armature in a single operation. Such foamed latex castings, while infinitely cheaper, do not produce as realistic an effect as when the creature is built up "muscle by muscle." The choice of methods will be dictated by the demands of the script and the budget involved.

All the time, money and effort in the world can be poured into the production of a life-like, flexible model, but unless it is photographed properly, in a realistic setting, all the effort has been for naught.

CRAB SEQUENCE



Sc. 134



T.M. H.S. MIN. (PP)

Sc. 135



Sc. 136



T.M. H.S. MIN. (PP)

Sc. 137



LIVE CRAB

Sc. 138



DYN.

Sc. 139



FULL SIZE PRM.

Sc. 140



DYN.

Sc. 142-145-148-152



Top: Pre-production art for Ray Harryhausen's *Mysterious Island*. Such art illustrates the mood and thrust of the action for key scenes. Above: This series of continuity sketches for the crab sequence breaks the action down shot for shot, showing how each shot within a sequence is achieved. Right: Final shot should achieve the "look" suggested in the original pre-production artwork.

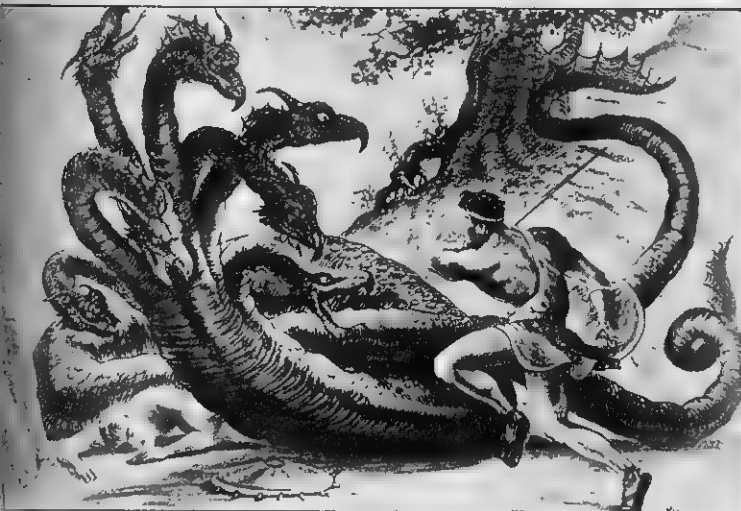


Setting The Scene

King Kong (1933) made use of tabletop miniatures interspersed with scenery painted on glass to achieve an exotic effect of mood and depth. Such a process is extremely expensive in today's economy. The "golden age" of the big studios is gone and with it their luxurious teams of matte artists and special-effects technicians. The extravagantly lush jungle, towering cliffs, and gorges that seem to plunge for miles were the careful work of Mario Larinaga and Byron Crabbe, who produced both the preliminary sketches and the final glass paintings. Sometimes as many as three layers of glass paintings which sandwiched miniature settings with a painted back drop at the rear were used to convey the pre-historic lushness of Skull Island.

As mentioned in Special FX, Part I,

Jason and the Arognauts is still Ray Harryhausen's favorite feature. In his quest for the golden fleece Jason battles the legendary Hydra. Note how the conception of the scene has been maintained from the pre-production art to the finished product.



miniature settings must be photographed from a carefully selected angle if they are to appear realistic. With tabletop settings this means the camera lens is only an inch or two (sometimes less) above the surface of the table. The camera must be positioned low enough for the proper scale and perspective and yet high enough so as not to pick up the edge of the table. Willis O'Brien made extensive use of glass paintings between

the lens and the edge of the table. Some designers have built tables with sloped edges.

There are many solutions to any problem. Willis O'Brien was among the first to state that there were no set rules or methods to his art. Each situation is an individual problem and requires a fresh approach. *Experience* is the only teacher.

Gene Warren, who is responsible for

the model animation sequences on the TV series *Land of the Lost* (see page 42), produces some of the most detailed, beautiful, and realistic settings for his models that can be seen anywhere today. Gene is able to draw upon materials that were not available in O'Brien's day—such as his extensive use of plastic shrubbery and foliage.

O'Brien very often used live plants and materials on his sets. Sometimes

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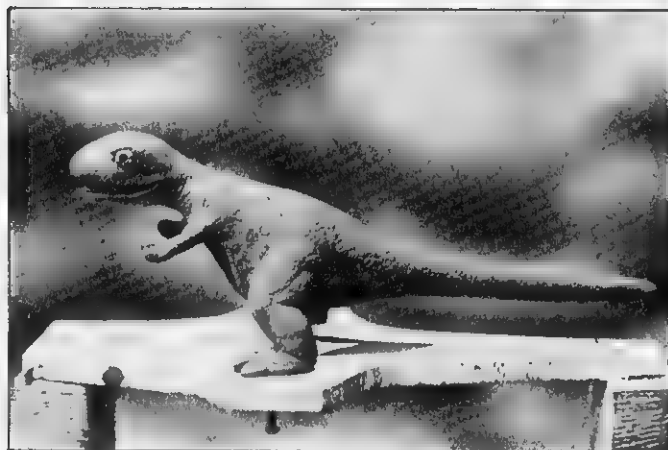
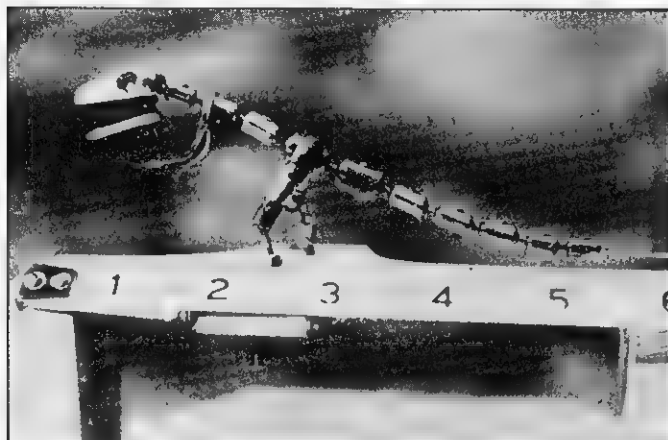
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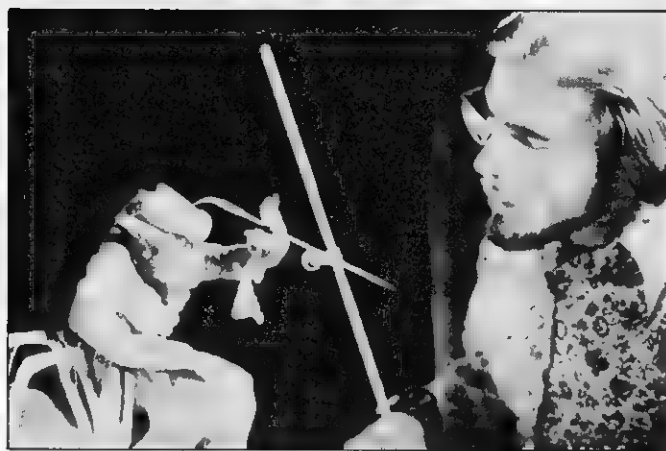
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Below and bottom: Gene Warren's precision armatures before and after foamed-latex molding. Gene uses both wire core and ball-and-socket construction depending upon the action required.



Photos: © 1976 Excelsior Animated Moving Pictures



Top: David Allen uses a calibration device to measure the degree of movement between shots. Above: Miniature projection set-up for *Flesh Gordon* shows model in front of live action screen.

their use, while imparting definite realism, was responsible for causing whole days of shooting to be junked.

Sabotaged By A Flower

Imagine for the moment that you are Willis O'Brien, working in your studio on an animation sequence. Let's be expensive. You've got a tabletop miniature with painted backdrop and glass painting in the front to mask the table edge. The lights are bright and hot (since miniature photography demands enormous amounts of light), and the air is still (since a breeze from a fan would move your foliage from shot to shot and spoil the sequence). If all goes well today, you will get about eight feet of film exposed (frame by frame), which is about 128 frames or about $5\frac{1}{2}$ seconds of screen time.

A glance at the timing sheet tells you that fierce tyrannosaurus "A" must take a bite out of dying triceratops "B." The models remain carefully secured in the positions where you left them yesterday. Your camera—securely mounted on a tripod which is bolted to the floor, so that it will be in precisely the same position from shot to shot—is racked over to the viewfinder so the next shot can be lined up.¹ Your notes from the previous day confirm that dinosaur

"A" had been slowly moving in for the kill of dinosaur "B." Stepping around to the side of the table you reach behind the glass foreground and open dinosaur "A's" mouth a little wider and move the head a tiny fraction of an inch closer to the exposed body of the dying dinosaur "B." The electrician turns on the lights—the bulbs are changed daily before or just after a session to avoid a burn-out in the middle of a sequence that may go unnoticed, and to avoid the shift in color that comes as lamps slowly "age." It will take about four or five hours to expose the 128 frames and the color shift would not be noticed in the studio. On the screen, in 5 seconds, such a shift can be very disturbing!²

You have positioned the models for your next exposure. The camera is racked over back to the film plane for exposure. You check the lens setting and then hit the foot pedal which opens the shutter to expose your first camera

frame of film. After exposure the camera is racked back to the viewfinder; you check the frame number on the timing sheet, step around to adjust your dinosaurs and you set up for your second shot.

Routine. So far.

The work proceeds smoothly and you are getting a good sequence in the can, on time. But somewhere in the background of your stunningly realistic set of plants, a live, miniature primrose, which everyone thought looked so "right" for the set, begins to bloom! The primrose, tiny and in the background, goes unnoticed as it slowly takes five hours to completely open.

The damage is done. When the sequence comes back from the lab and you sit in the screening room proudly watching the extra-dramatic way you have gotten the mouth of dinosaur "A" to open and sink its teeth into dinosaur "B," someone shouts: "Hey, look at the magic flower!" And sure enough, there through the magic of time-lapse photography, a now not-so-tiny primrose bursts into full bloom. All the fierce action of the tyrannosaurus has been upstaged by a plant.

The sequence must be scrapped and completely redone. Farfetched? Nope. It actually happened to Willis O'Brien.

¹Many cameras used in this work have two body positions—one brings the viewfinder behind the lens so that the cameraman can line up the shot. By means of a turn-screw, the body of the camera can then be slid back into position to photograph the scene. All this is done without physically moving the lens.

²Today the use of quartz-halogen lighting has supplanted a good deal of incandescent equipment. Quartz lights have the advantage of maintaining their Kelvin (color temperature) until burn-out.



Photos Courtesy Ray Harryhausen

Above: The final composite from *Golden Voyage of Sinbad* utilizing traveling matte and model animation in "Dynarama."



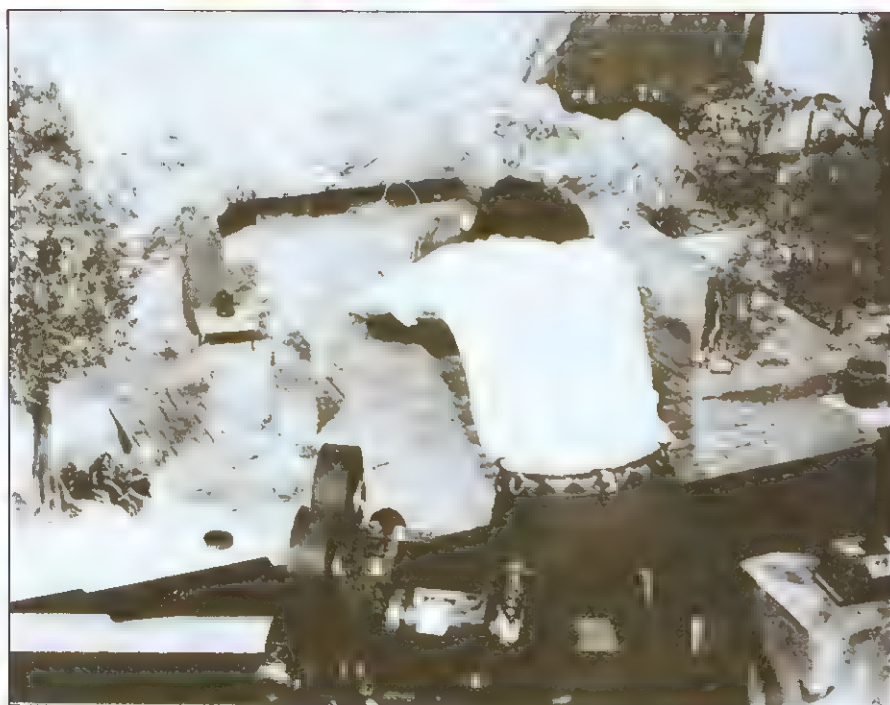
Compare the finished composite (above) with the model figure on its ground base, positioned in front of the miniature projection screen. Mr. Harryhausen has been very successful in matching the *eye lines* between his animated figures and the live action.



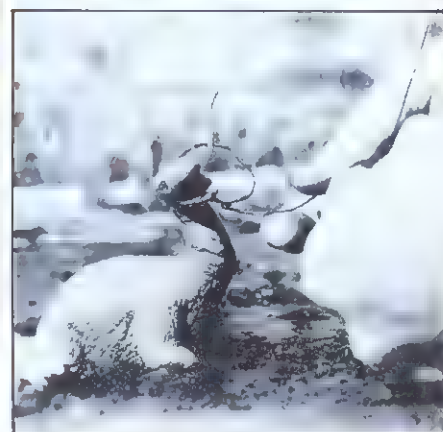
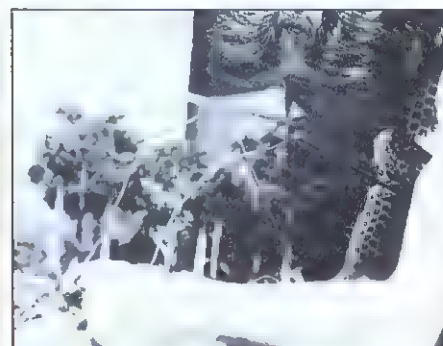
© Columbia



Above and Left: From *Sinbad and the Eye of the Tiger*, this series of frame blow-ups reads from right to left. Every third frame in the sequence is shown as Zenobia's ghoul slowly rises from the flames to do battle with Sinbad. This latest of the Harryhausen Sinbad series makes use of new, fine grain emulsions that radically improve the look of the process photography necessary for the Dynamation process. Note the small amount of change from frame to frame even with the every-third-frame selection in this sequence.



Above: Note the calibration device on the set that can swing in and out of the shot between individual frame exposure.



Above right and right: Gene Warren, Jr. uses two calibration devices: one on the animated rope and the other for "Dopey."

It is less common nowadays to use live foliage since so much good foliage is made from plastic and is impervious to temperature and humidity; it doesn't fade, and . . . it doesn't grow!

When live action must be combined with a model animation sequence, there are two general approaches to be considered. Should the live action be filmed first and model sequences inserted later, or vice-versa? Ray Harryhausen usually films the live action first with cardboard cut-outs standing in for the models. Gene Warren on *Land of the Lost* shoots the model sequences first on table-top and inserts the live action

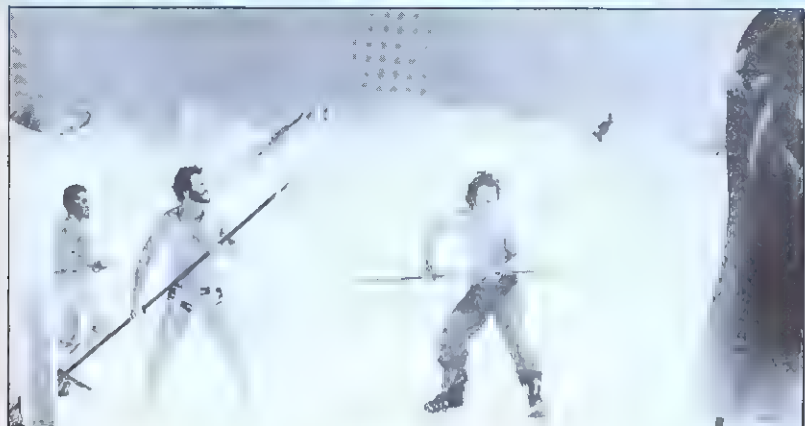
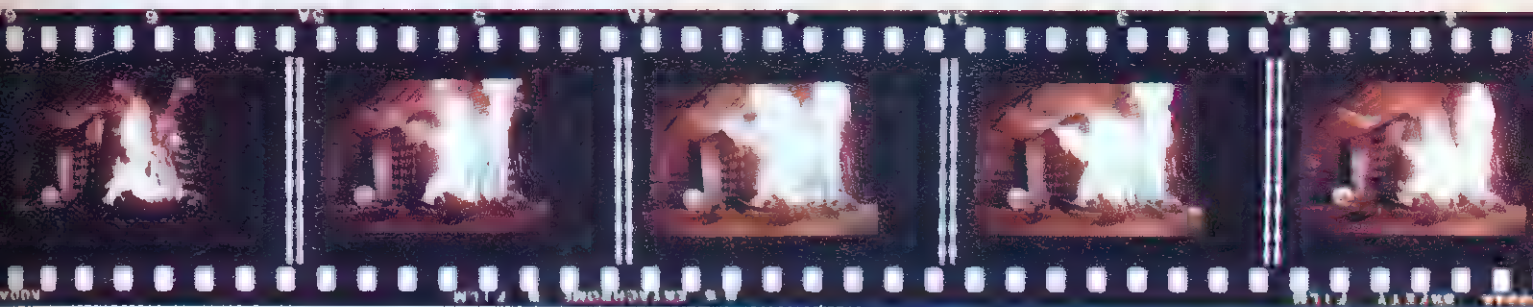
later. Ray prefers exotic out-of-the-way locations (such as the ancient city of Petra seen in *Sinbad and the Eye of the Tiger*), while Gene Warren achieves a look of breath-taking beauty and absolute control over the elements of his table-top sets for *Land of the Lost*.

In the early days, a common solution to the live-action-with-model-sequences problem was to project the model animation footage from behind a screen (rear-projected) which served as the backdrop for a live-action full scale set. The rear-screen projector and the live-action camera were electronically linked so that the projector shutter and camera

shutter were both open at the same time. The live-action was staged in front of the screen, and the two sequences photographed as one.

Alternatively, when glass paintings were used in miniature settings, an area of the glass could be painted black so that live-action footage could be superimposed after the model sequence was completed. This was one method of achieving a large scale "dinosaur fight-to-the-death" with live actors inserted optically into the blacked-out portion of the miniature set.

A commonly used technique today for combining live action and model



Above and right: Another sort of calibration device used by Ray Harryhausen to help his actors keep the same focus when working with creatures that will be added months later in the studio.



Photos © 1975 Excelsior Animated Moving Pictures



Far left: On the set of *Sinbad and the Eye of the Tiger*, Director Sam Wanamaker describes the action of the creatures for the benefit of actors on the live-action set. The creature cut-outs keep the actor's eye-lines and actions on a single focus. Such unity makes the model animators job much easier. Left: Finished composite with the model walrus replacing the cardboard cutout. Below: *First Men In The Moon* was Harryhausen's first Panavision feature. (Selenites versus the Mooncalf.)

Photo © 1964 Columbia Pictures



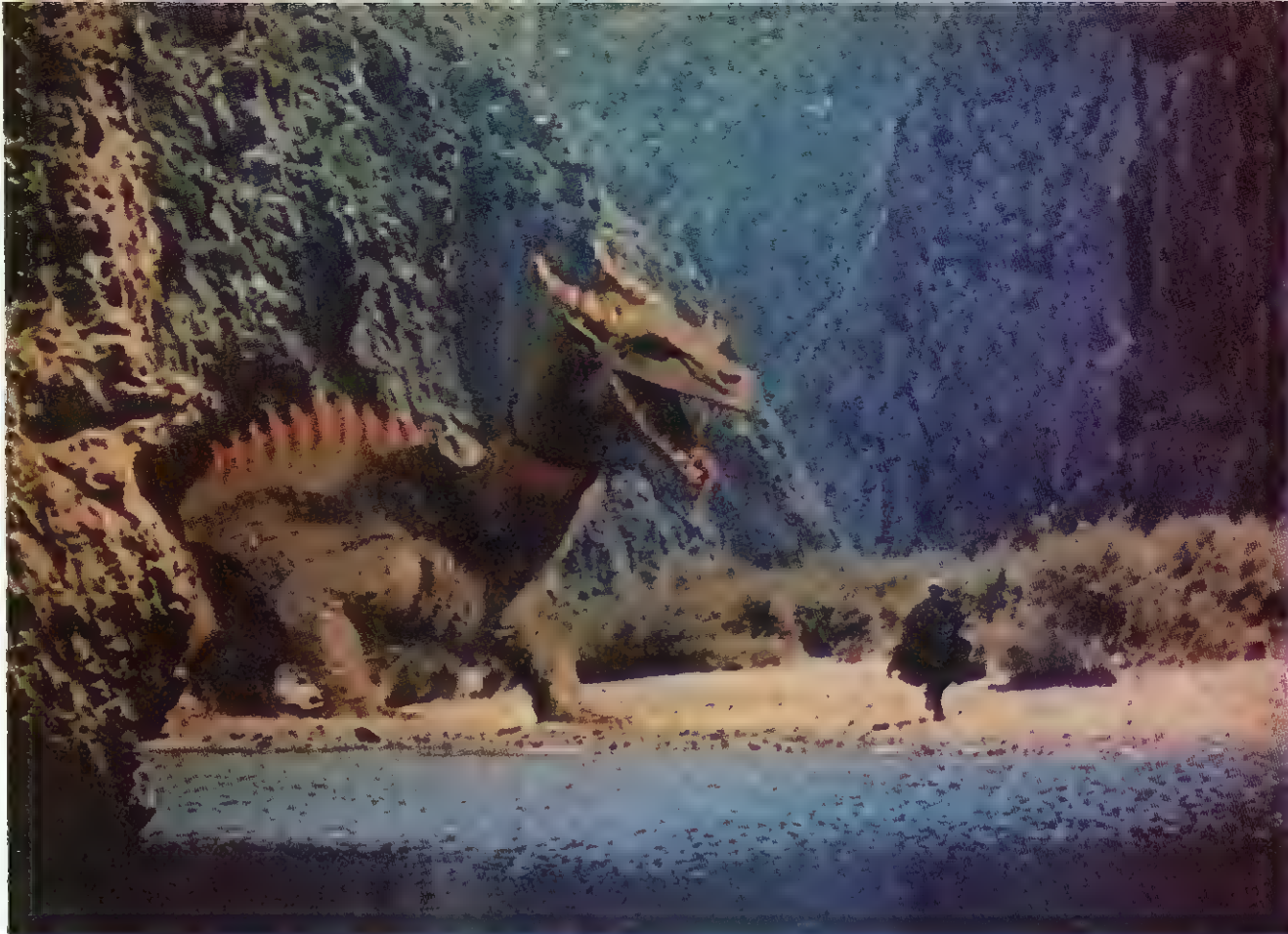
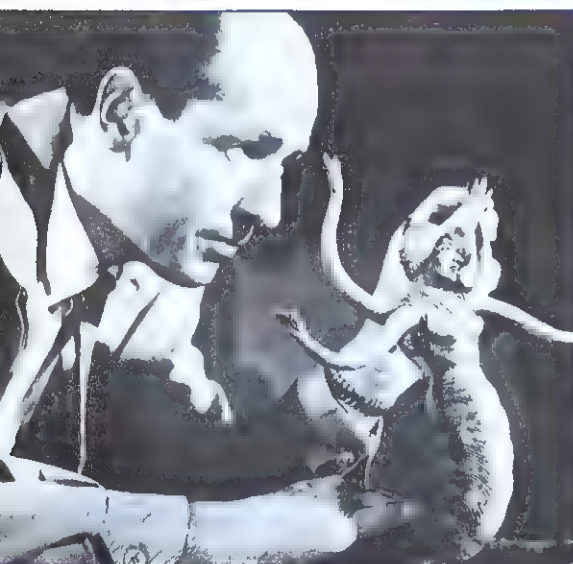


Photo: © 1958 Columbia Pictures



Left: Ray manipulates the model of the princess's maid who is transformed by Sokurah to entertain the court at Bagdad.

Above: Kouras is accompanied by his dragon guard in *The Seventh Voyage of Sinbad*. Sokurah is inserted by means of split-screen.

animation involves a process known as miniature projection. Here the live action is photographed first, with the actors referring to the continuity sketches so they can more easily play a scene. Mr. Harryhausen gives his actors a guide in the form of cardboard cutouts so that the scale of the model will be maintained. The actor needs a physical guide to match eyelines between the live-action footage and the miniatures to be inserted.

After the live action is satisfactorily photographed, the footage is projected a frame at a time on a miniature screen which forms the backdrop to the miniature tabletop. The live action is then rephotographed with the miniature as it's animated frame-by-frame, and the illusion of interaction between the model and live actors is produced.

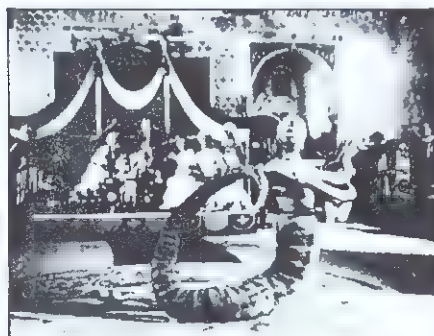
Mr. Harryhausen has considerably refined this technique so that his animated models can appear to be *within* a live-action scene. The live action is rear-projected as before on a miniature screen behind the model. The model is photographed full length with no attempt made to hide the edge of the tabletop. That portion of the rear-projected plate that was blocked by the table edge is optically superimposed

over the table edge. This, in effect, causes the animated model to be *sandwiched* between a rear-projected plate and an optically matted foreground lifted from the rear-projected plate.

The process is slow and requires many tests for density matching, illumination, matte registration etc., but new methods and techniques are being developed every day as new problems are dealt with.

Audiences will continue to be delighted and amazed by special effects sequences just as they were in 1922 when Sir Arthur left Harry Houdini in open-mouthed wonder pointing at real films of long-dead, prehistoric dinosaurs. Impossible . . . but there they are . . . *alive*. ★

Below: The finished composite achieved by means of miniature projection was one of the most remarkable sequences of the film.



Photos: Courtesy Ray Harryhausen

Next issue, STARLOG's Special Television Edition, will continue the SFX series with a detailed explanation of some of the standard techniques used in TV studios and videotape production, along with the newest and most amazing process in that field . . . Magicam.

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(Continued from page 39)

available" payload specialists, but they're working on it.

With the creations of the Shuttle's "visiting astronaut" program, many hopeful space pioneers wonder: "What field should I study in college to increase the chances of my becoming an astronaut?" Most NASA officials can't answer that question directly but can offer a reply in reverse. They advise anyone interested at all in the space program to study and master any one of a countless number of disciplines in school or on the job. But, they are quick to point out, it should be a field or a subject that the space lover enjoys and can excel in. After the subject is picked and knowledge is garnered, then and ONLY then should a prospective payload specialist look for a possible space connection.

Once an eager space enthusiast has met NASA's qualifications and has been picked as a payload specialist, he or she will have to go through a period of preparation. The most crucial planning for a mission will always be in the subject of specialization which has justified the part-time astronaut's selection for the flight in the first place. (Remember, the whole purpose of the semi-spaceman program is to advance the "state of the art" in one's chosen field.) With each payload specialist's ticket to space costing over three million dollars, those lucky ones chosen had better spend a lot of time boning up on his or her top subjects preparing a series of original and appropriate experiments to take place on board the shuttle.

After the homework aspect of the flight is done, NASA will teach to all those chosen the mechanics of living in space via correspondence courses and a one month orientation program of lectures and simulations. In Houston, all the newly picked passengers will finally meet their colleagues and shipmates. As a full crew, the embryonic Shuttle troupe will go through a series of launch, orbit and landing exercises. Finally, the payload specialists will study the corollary minor experiments which they will conduct or assist in for the benefit of other scientists not actually on the flight. Once finishing the six months of preparation, there is only one further task awaiting the part-time astronaut: Lift-off!

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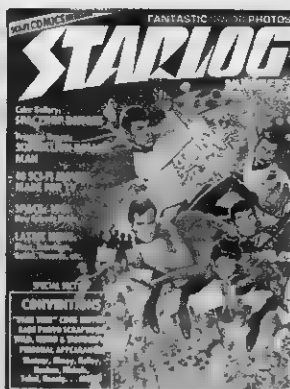
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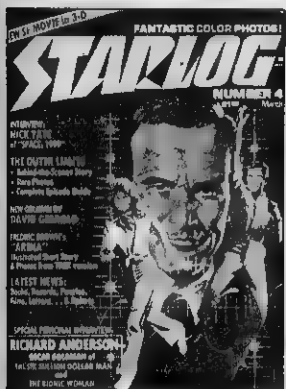
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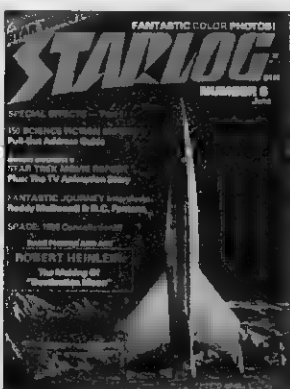
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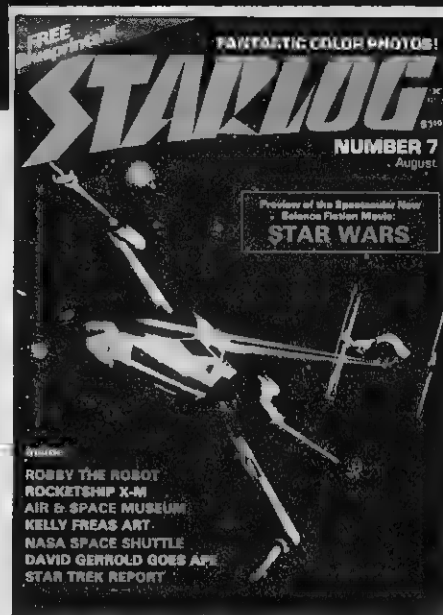


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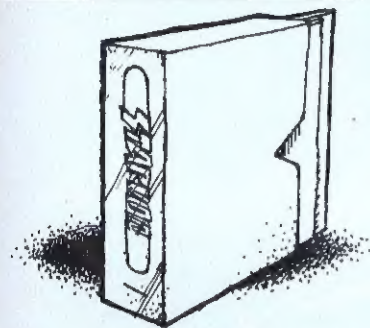
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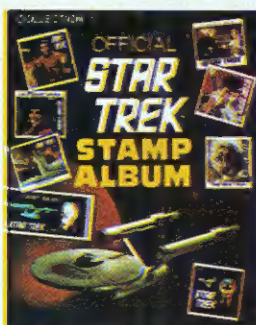
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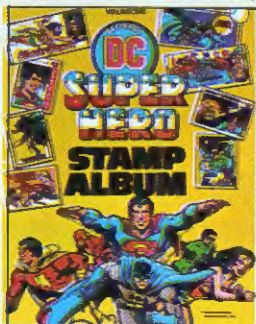
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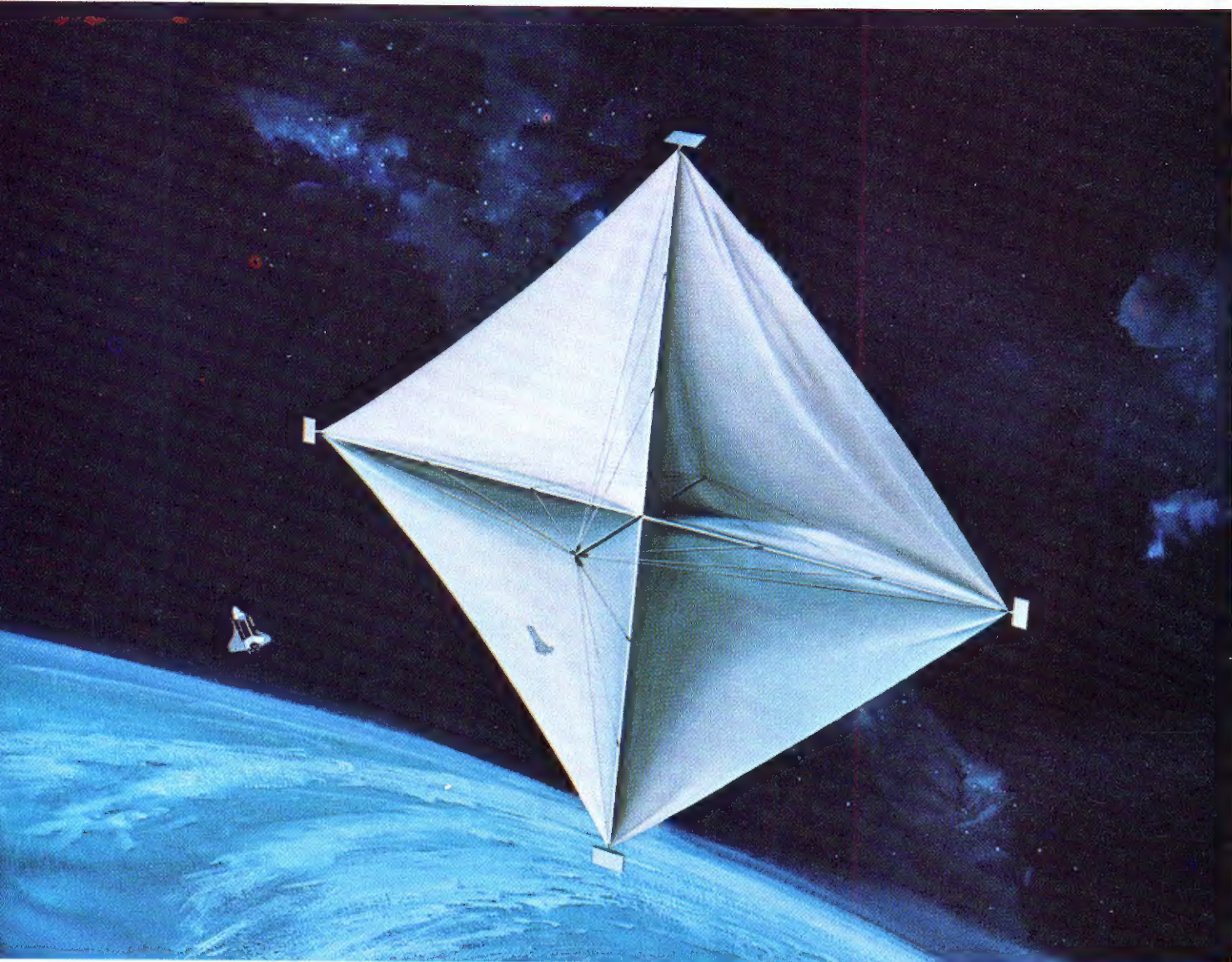
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VISIONS



Photos: NASA

Above: Nasa's solar sailing craft, the *Yankee Clipper*. The Shuttle will release the sail at an altitude of approximately five hundred miles; the sail is then unfurled. The rectangular

vanes at the ends of the booms are used for steering the *Clipper*. Below: Two views of Halley's Comet, taken May 12 and 15, 1910. It was photographed in Honolulu with a 10-inch Tessar lens.

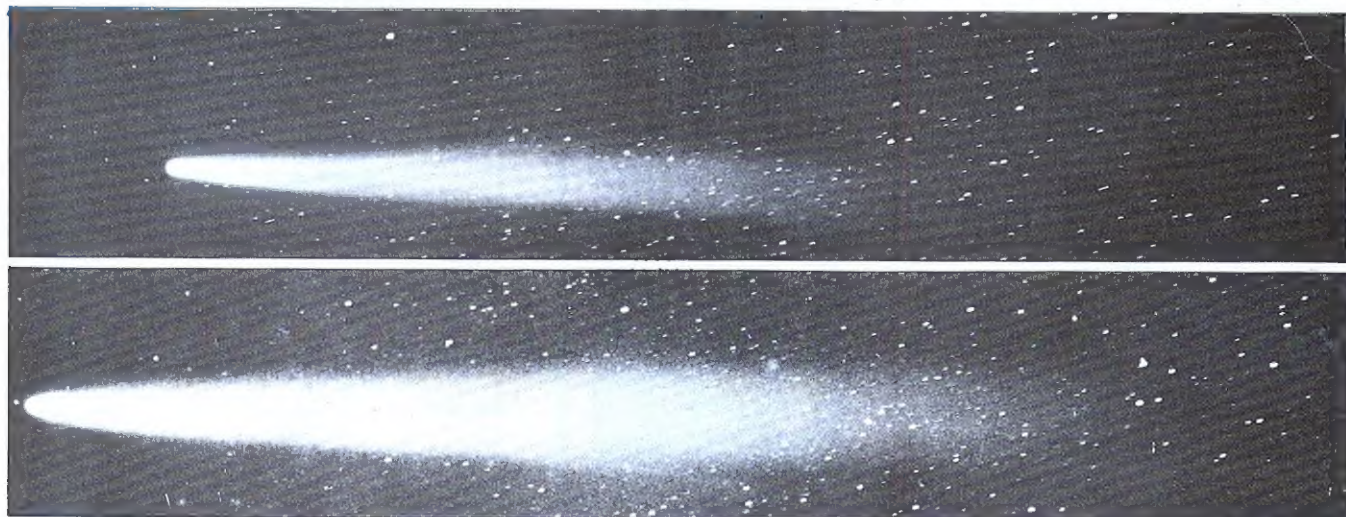


Photo: Courtesy of the Hayden Planetarium

SETTING SAIL FOR A COMET

"The first sailors had gone out almost a hundred years before. They had started with small sails not over two thousand miles square. Gradually the size of the sails increased. The technique of adiabatic packing and the carrying of passengers in individual pods reduced the damage done to the human cargo. It was great news when a sailor returned to Earth, a man born and reared under the light of another star. He was a man who had spent a month of agony and pain, bringing a few sleep-frozen settlers, guiding the immense light-pushed sailing craft. . ."

That's from one of the now-numerous romances of science fiction in which star-crossed lovers are at the mercy of old age and the speed of light. The story is Cordwainer Smith's "The Lady Who Sailed the Soul" dating from the late 50s and featuring a wildly speculative notion: that high-speed interstellar craft might be propelled by means of an unthinkable large metal sail pushed by sun and starlight. A truly incredible idea!

Actually, the first published mention of solar sailing—according to researchers at NASA—dates from only a few years prior to Smith's story. In May, 1951, an article by Carl A. Wiley (using the pen name of Russell Saunders) appeared in *Astounding Science Fiction Magazine*.

Entitled "Clipper Ships of Space," Wiley's article proposed a "light-jammer" sail-spacecraft which would "obtain mechanical forces from the Sun's radiation of great enough magnitude to drive a spaceship between the planets."

In the same issue of *Astounding*, Willie Ley, the famed scientist, commented on the idea. He conceded that "the idea itself is fascinating," but said the project was "commercially unfeasible" because it couldn't even be tried until "after rockets have opened up space and enabled us to build artificial satellites."

About six years later, Sputnik I and Explorer I attained orbits in space.

Although science and science-fiction readers have heard little about light-sailing since (and the general public has heard nothing at all), the idea was never allowed to perish. In 1958 Richard L. Garwin of the IBM Watson Scientific Laboratory at Columbia University wrote a short paper on "Solar Sailing—a Practical Method of Propulsion Within the Solar System" for the American Rocket Society's *Jet Propulsion Journal*.

There followed numerous technical articles through the 60s and into the 70s. In 1969, the year man first set foot on the Moon, NASA's Office of Advanced Space Technology funded the first studies by Astro Research Corporation and MacNeal Schwendler Corporation on solar sail technology.

These studies, and a later one done by NASA's Lewis Research Center, produced interesting but far from exciting results.

Finally, a 1973 study at Batelle Memorial Institute produced a favorable summary report for NASA. Headed by Jerome L. Wright, the project not only established the feasibility of aluminized plastic solar sails up to 800 meters square, but discovered the opportunity of a spacecraft rendezvous with Halley's Comet in 1986 using such a sail.

The idea Cordwainer Smith expressed in his story—the idea that seemed more fantasy than scientific extrapolation two decades ago—is about to be given concrete reality.



© 1973 Marvel Comics

From the pages of Marvel Comics' *Thor*, comes the mystic solar sailing ship *Starjammer*. In 1972, Harcourt Brace published a collection of short stories by Arthur C. Clarke called *The Wind from the Sun*. The title story, originally called "Sunjammer" is about a solar sailing competition—very much like a yacht race—from the Earth to the Moon. Fred Pohl wrote a similar story with the very same title.

NASA's official Solar Sailing Development Program, headquartered at the Jet Propulsion Laboratory (JPL) in Pasadena, asked itself: Why not use the Sun's photon energy to propel a large reflective sail on a free ride through space? Why not employ the concept for long-term, low-thrust space missions in the 1980's—including the proposed Halley's Comet rendezvous?

Spokesmen at JPL explain their mission:

"The Solar Sail would employ a mirror-like aluminized plastic surface to attract the radiating photons, which carry momentum. When reflected, the photons change momentum and a force is exerted against the reflective surface—much like a wind against a sail.

"Speed of the Solar Sailcraft depends upon distance from the Sun and the size, weight and angle of the sail. The greater the sail surface and proximity to the Sun, the greater the reflectivity pressure or energy thrust.

"The sail, its proponents say, has the potential of vast improvement over ballistic (rocket) trajectories. Since it would carry no fuel, it would be cheaper than conventional spacecraft systems.

"By tacking against (or with) the solar photon stream, the Solar Sailcraft could fly inward toward the Sun or outward. NASA and JPL would, if the plan succeeds, demonstrate the Solar Sail with a 1981-2 launch from the Space Shuttle towards the Sun and a trajectory-reversal outward to intercept Halley's Comet in March, 1986. For the definitive first flight, the furled sail would be taken to the Shuttle platform and erected by astronauts in the space vacuum.

"The technology development program, headed by Louis D. Friedman, includes design of an 800-meter square plastic film sheet that's only 2.5 microns thick, plus ultra-lightweight extensible booms for the spars and masts of the Solar Sail."

The NASA sail is only about a half mile square; the one Cordwainer Smith imagined was 20,000 miles wide and 80,000 miles long—so large it could take days or weeks for a fast-moving robot to scurry out along the sail to make repairs.

But if it seems that our feeble first photon flight is insignificant, consider the German V-2. It once seemed huge and awesome; two decades later it was tiny and quaint and thrust out of memory by the thunderous lift-off of an Apollo/Saturn skyscraper. If the sail succeeds, subsequent models will be larger and faster and more complex. Today a comet, tomorrow the stars? ★

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